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the COMIC READER
Number 174
November 1979
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T.M.
NAW, C.C., WE'VE GOT NOTHING TO WORRY ABOUT, SUPER-HEROES LIKE SATIRE!
WHEW! THAT SURE TAKES A LOAD OFF MY MIND!
BOB LAYTON

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The COMIC READER
November 1979
Volume 1, Number 174

OUR COVERS: Half of our interviewed subject this month contributed both the front and back covers; the back cover was the original cover to this month's IRON MAN. Thanks to Bob Layton! Covers © 1979 Marvel Comics Group. [Dialogue by David Michelinie]

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Marvel News

Marvel has restructured the entire editorial department and reassigned nearly everything as staff changes and resignations have necessitated. The changes include:

Marv Wolfman has left Marvel to work for DC, although he will continue at Marvel until his contract expires at the end of the year. The resignation stemmed from Marvel's desire that he relinquish his writer-editor status and work under the new system that parallels DC's, in which no writer may edit his own work. (Roy Thomas and Archie Goodwin being the exceptions.) His books have been redistributed as listed below.

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Denny O'Neil has left DC to became an editor for Marvel. Since this is in itself a full time job, Denny will not be writing any strips on a regular basis at this time.

Due to dissatisfaction with their working relationship, Managing Editor Jim Shooter has relieved Richard Marschall of his editing duties on EPIC ILLUSTRATED and the MARVEL SUPER SPECIALs. Marschall will continue to contribute to that magazine and others on a free lance basis as a Contributing Editor. Archie Goodwin is the new editor for both EPIC and the specials. Lynn Graeme will continue as editor of the rest of the magazine line.

Larry Hama replaces Paul Laiken as editor of CRAZY. We are not sure if this means a different roster of writers and artists.

Jim Salicrup has been made a full editor, while Bob Budiansky has been named his assistant. The new editorial assignments are as follows:

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Archie Goodwin [Mark Gruenwald, assistant]: STAR WARS, EPIC ILLUSTRATED, MARVEL SUPER SPECIAL

Al Milgrom [Jo Duffy, Assistant]: BATTLESTAR GALACTICA, THE DEFENDERS, DOCTOR STRANGE, FANTASTIC FOUR, THE INCREDIBLE HULK, THE MICRONAUTS, ROM, SHE-HULK, SHOGUN WARRIORS

Denny O'Neil [Mark Gruenwald, Assistant]: THE AMAZING SPIDER-MAN, DAREDEVIL, GHOST RIDER, MACHINE MAN, MAN-THING, MARVEL TEAM-UP, POWER MAN, THE SPECTACULAR SPIDER-MAN, SPIDER-WOMAN, WHAT IF?

Jim Salicrup [Bob Budiansky, Assistant]: THE AVENGERS, CAPTAIN AMERICA, IRON MAN, MARVEL PREMIERE, MARVEL SPOTLIGHT, MARVEL TWO-IN-ONE, MASTER OF KUNG FU, X-MEN

Roy Thomas [Mark Gruenwald, Assistant]: CONAN THE BARBARIAN, KING CONAN, THE SAVAGE SWORD OF CONAN, THOR

Lynn Graeme [Ralph Macchio, Assistant]: HOWARD THE DUCK, THE HULK!, MARVEL PREVIEW, THE TOMB OF DRACULA

Larry Hama: CRAZY

Unassigned: STAR TREK

Because of Marv Wolfman's exit, his books have been reassigned. THE TOMB OF DRACULA will be written by Roger McKenzie beginning with #4. Lilith will became the back-up strip.

MACHINE MAN will be written by Tom DeFalco, with Steve Ditko continuing on the art.

THE SPECTACULAR SPIDER-MAN will be done by the team of Roger Stern as writer and Marie Severin as artist.

FANTASTIC FOUR was to be taken over by Archie Goodwin, but since the EPIC switch, someone else will do it.

STAR TREK will be taken over by Marty Pasko. This book has yet to be assigned to an editor.

THE AMAZING SPIDER-MAN will be reassigned sometime next year, since Marv intends to finish off his contract by working ahead on this book. He will have done issues at least up to #208.

Roger Stern is the new writer on CAPTAIN AMERICA. John Byrne and Joe Rubinstein are slated to become the regular art team, though Carmine Infantino may draw a couple of inferim issues. Baron Strucker, Batroc and Mr. Hyde, Centaur and Whisper are upcoming villains.

Jim Salicrup will be the new coordinator on the stories for SPIDEY SUPER STORIES.

Jack Davis is doing the cover for HOWARD THE DUCK Magazine #3, the Christmas issue. #4 will feature a parody of PLAYBOY called PLAY-DUCK, which includes stories by Bill Mantlo, Mark Gruenwald, Lynn Graeme and Ralph Macchio and art by John Buscema and Klaus Janson.

Gene Colan, who will do the third issue of HOWARD THE DUCK, is also drawing THE HULK #19.

David Kraft has returned to Marvel and will script SHE-HULK beginning with #2.

Pocket Books is putting out a new series of SPIDER-MAN paperbacks, these to reprint the newspaper strip in color (the format for reprinting the Sundays is not yet decided, but every strip will be included, repititious or not). Pocket will also reissue the STAR TREK MARVEL SUPER SPECIAL issue as Marvel goes the four-way route they have gone with on STAR WARS and BATTLESTAR GALACTICA (color magazine, color comics, treasury edition and paperback edition).

Don Perlin and Joe Sinnott will team-up to do the artwork for THE DEFENDERS, with Herb Trimpe bowing out.

And Marvel's first super-hero (of the Marvel Age, that is) returns under his new name of Dr. Druid as he and Prester John show up in a future issue of MARVEL TWO-IN-ONE. Other rather obscure characters are also planned for the book, including Stingray, Hyperion, Triton and (who she?) Scarlet Witch.

In case you're wondering, the above photograph shows the various Marvel characters available for live appearances: Hulk, Spider-Woman, Captain America, Spider-Man, Thing and -- Green Goblin?!?

DC News

Marv Wolfman will join the DC staff at the beginning of 1980 and will take over the writing of GREEN LANTERN, SUPERMAN, the SUPERMAN-BATMAN team-ups in WORLD'S FINEST, both LOIS LANE and JIMMY OLSEN in SUPERMAN FAMILY, plus alternating issues of THE BRAVE AND THE BOLD and DC COMICS PRESENTS. Marv will not edit, as he will work with editors Julius Schwartz, Jack C. Harris, Paul Levitz and erstwhile writing partner Len Wein.

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MEN OF WAR has been cancelled as of #26, out in December. The planned FORCE 13 strip and a story by Tom Sutton about history's William the Bastard will be reassigned to other books.

DC is doing an interesting experimental comic book that is only different in distribution. SUPERBOY SPECTACULAR #1 will be out in December, but will only be sold through comic shops. The experiment is far-reaching in its implications: if DC is able to print only enough copies to cover orders, the savings compared to normal distribution, which causes nearly 55% of every title to be wasted, could be enough to alter the structure of comic publication in the future.

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The book will feature a new eight page story written by E. Nelson Bridwell and drawn by Curt Swan which will accompany a selection of reprints from editor Julius Schwartz: "The Origin of Superboy's Super-Costume" (from #78), "The Dreams of Doom" (from #83), "Life On Krypton" (#79), "The One-Man Team" (#88), "The Three Secret Identities of Superboy" (#67), and "The Man Who Destroyed Krypton" (also from #67). There will be no ads.

The Shark and Star Sapphire are returning to plague Green Lantern in issues #126 and 129, respectively. #127 features the Brian Bolland cover mentioned last issue featuring an intergalactic meeting of the Green Lantern Corps, #128 is the Len Wein-Dave Cockrum ADVENTURE COMICS story with Denny O'Neil-Joe Staton framing device, and #129 will be the first issue both inked and pencilled by Joe Staton.

Firestorm will be the new member of the Justice League of America, as mentioned two months ago, with Red Tornado being the old departing member.

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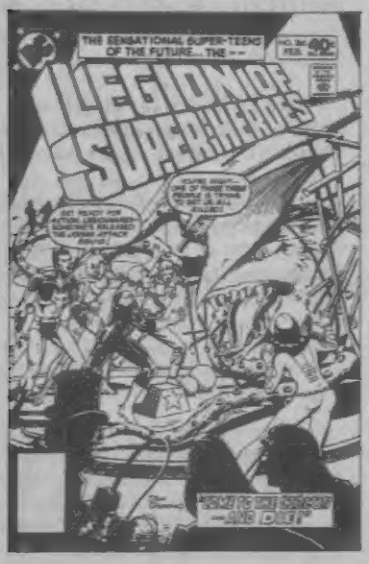
The first monthly DETECTIVE (#489, out in January) will feature two BATMAN stories by Denny O'Neil, Don Newton and Dan Adkins and J.M. DeMatteis, Irv Novick and Vince Colletta. Batgirl and Robin star in another story by Jack C. Harris, Don Heck and Vince Colletta, Alfred appears in a Bob Rozakis, Jose Delbo and Colletta story, and Commissioner Gordon is featured in a story by Paul Kupper-



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berg, Novick and Steve Mitchell. The special feature in the issue is an ATOM adventure by Rozakis, Alex Saviuk and Colletta.

In DETECTIVE #490, BLACK LIGHTNING will join the line-up on a regular basis in stories written by Marty Pasko. The hole in WORLD'S FINEST is filled with water as AQUA-

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MAN, in limbo since ADVENTURE shifted down to regular size, takes over with WORLD'S FINEST #262. Bob Rozakis will write AQUAMAN, but Don Newton is drawing #262 and Jose Delbo #253 with no regular artist selected at the moment.

And the ADAM STRANGE solo strip appears in #263, with Adam guest-starring in #262 in the HAWKMAN strip.

Ross Andru and Dick Giordano are doing artwork for the Random House WONDER WOMAN POP-UP BOOK.

Western Publishing is doing a DC COVER BOOK which will feature reproductions of famous DC covers in a two feet by three feet size. Reportedly, the DC editorial staff has some input into which covers are being selected.

Gold Key News

Thanks to Kyle Corbin of Raleigh, North Carolina, we have some revisions to our limpbound list. There was a $1.95 version of RIPLEY'S BELIEVE IT OR NOT TRUE GHOST STORIES numbered #11186, which probably came out in '77. #11190 and 11191, which we guessed at from our schedules, were actually MICKEY MOUSE CLUB SPECIAL and Walt Disney CHRISTMAS PARADE. And UFO MYSTERIES, which we assumed, since it was shown as being the second part of the UFO ENCOUNTERS reprint, was the number following the latter book, was actually numbered #11400. And since last month we've gotten another limpbound edition ourself: BUGS BUNNY COMICS-GO-ROUND, a $1.95 book numbered #11196.

Coming Comics

BEEP BEEP, THE ROAD RUNNER No. 87, January. New stories. [11/1]

BUGS BUNNY No. 216, January. New stories by Tom McKimson. [11/1]

Walt Disney DONALD DUCK No. 215, January. Reprints. [11/1]

Walt Disney MICKEY MOUSE No. 203, January. Reprints. [11/1]

THE PINK PANTHER No. 72, January. Reprints. [11/1]

Walt Disney UNCLE SCROOGE No. 172, January. Reprints by Carl Barks. [11/1]

Walt Disney THE BEAGLE BOYS VS. UNCLE SCROOGE No. 11, January. New stories by Jack Manning and Pete Alvarado. [11/8]

TOM AND JERRY No. 326, January. Reprints. [11/8]

TWEETY AND SYLVESTER No. 101, January. New stories. [11/8]

WALTER LANTZ WOODY WOODPECKER No. 186, January. New stories by Joe Messerli. [11/8]

MARCH OF COMICS No. 459 - Mighty Mouse

MARCH OF COMICS No. 460 - Daffy Duck

Walt Disney CHIP 'N' DALE No. 64, January. New stories. [11/22]

HAPPY DAYS No. 6, January. New stories. [11/22]

ADVENTURES OF MIGHTY MOUSE No. 172. This is the last issue and it is made up of reprints. [11/22]

PORKY PIG No. 93, January. New stories. [11/22]

WALT DISNEY'S COMICS AND STORIES No. 472, January. Half new stories, half reprints. [11/22]

WALT DISNEY SHOWCASE No. 54, January. The final issue features 48 pages of new material for 60¢. [11/22]

FLASH GORDON No. 27, January. A new story. [11/29]

LITTLE LULU No. 257, January. New stories. [11/29]

POPEYE THE SAILOR No. 154, January. New story by Bill Pearson and George Wildman. [11/29]

TUROK, SON OF STONE No. 125, January. Reprint. [11/29]

Media Review

Well, Stan Lee finally did it. After years of rumors, false starts, near-announcements and disappointments, Stan has finally put together a deal to make a feature film of THE SILVER SURFER. Lee Kramer of L-K Productions, in a 50-50 partnership with Marvel Comics Group, has managed to find half the backing for the film's proposed $25,000,000 among British financiers and expects no trouble in finding the rest. Stan has written the first draft of the film, but extensive revision is expected since the focus of the film will be changed to emphasize special effects and music. Kramer is Olivia Newton-John's manager, so don't be surprised if she is cast as the brunette Shalla Bal. The film should begin production next year... THE RETURN OF MAXWELL SMART has been retitled. I can just see the parents taking their children to see a movie called THE NUDE BOMB... The casting on the main characters for POPEYE has been completed. Paul L. Smith, who played a sadistic Turkish guard in MIDNIGHT EXPRESS and who weighs over 300 pounds, will be Bluto. Paul Dooley, who played the father in BREAKING AWAY this year, will be Wimpy. And Shelly Duvall

will play Olive Oyl. Robin Williams is Popeye and Robert Altman is directing... Almost a fifth of the Walt Disney animation staff resigned to form a new animation company called Aurora Productions. In affiliation with Dan Bluth Productions, they will be working on a full-length cartoon with a budget of $7,000,000 and a completion date of mid-1982. It's called MRS. FRISBY AND THE RATS OF NIMH. Seven of the 16 main animators and 5 of 26 assistants left Disney, which might mean that THE FOX AND THE HOUND, set for Christmas of '80, will be delayed beyond that date.

The Salkinds reportedly plan up to five more movies in the SUPERMAN series. However, contrary to published reports, Christopher Reeve is not signed to do them; he only has first refusal rights. Which means, I suppose, that if Reeve wants to continue doing it he can, but it also means that he'll have to get good scripts to do so... Walt Disney is doing their first super-hero movie for next fall or Christmas: CONDOR MAN. The plot involves a comic book writer who uses the powers of his fictional creations to rescue a beautiful woman spy from Russia. Marc Sturdivant and Glenn Caron are the scripters and the budget is between $8 and 10 million. Disney also has another science fiction film for next year, this one called KNIGHTS OF EDEN, set in 4000 AD. Robert Malcolm Young has done the screenplay from Westbrook Claridge's book; the budget is between $11 and 13 million. The third live-action film from Disney next year will be THE DEVIL AND MAX DEVLIN -- Max goes to Hell, but the devil will let him out if he gets three other souls to take his place. Mary Rodgers is screenwriter and the budget is $6 to 8 million... CBS is doing a pilot called BEYOND WESTWORLD with MGM starring Jim McMullen and James Wainwright, based on the feature... You may be seeing some more Japanese robot-inspired syndicated shows in the near future as four more are now available: STAR BLAZER, a cartoon about a monstrous space ship and its crew; two super-heroes who fight giant robots and monsters called FIREMAN and MIRROR MAN; and JAMBORG ACE, an android who defends the Earth. The last three are combination puppets and live action. Classics all, no doubt...

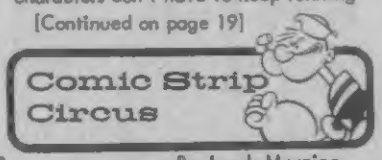
CBS purchased the entire library of AVENGERS episodes to go with the NEW AVENGERS episodes they have already shown. Apparently, there is some plan to saturate the late-night schedule (two or three episodes a week) with AVENGERS, probably replacing the McMILLAN & WIFE and COLUMBO episodes that are on their third time around. This explains the series' disappearance on local stations...

HI & SY "THOSE GOOFY GEEZERS" by BORIS TOTIERS

By the time you read this you'll know that NBC SATURDAY NIGHT LIVE is being rerun on Wednesday nights, edited down to an hour. Aside from the obvious title problems and the attempt to "keep" Aykroyd and Belushi (and Chase), it's the first time in recent years that a network is going with reruns of a series in the fall.

I've sampled most of what I want to of the fall season, and, as usual, the one series I'm really excited about is already in ratings trouble. THE LAST RESORT is easily the best new comedy of the season, and the casting is perfect. Larry Breeding and Stephanie Faracy are excellent and funny, and Walter Olkewicz as Zack is a perfect comic character. The problem it's having is that critics around the country have labeled it as one of those awful ANIMAL HOUSE copies last spring was littered with -- which it isn't. As in most MTM comedies -- the good ones at least -- there's ensemble acting, a lead character you care about, and low key, funny, comedy writing. Catch it while it's still on... BUCK ROGERS IN THE 25TH CENTURY is, of course, sophomoric. But, and this is important, unlike its immediate predecessor BATTLESTAR GALACTICA, BUCK or rather Buck has a sense of humor and whimsey. There's no great quest to find home in this, and the characters don't have to keep running

[Continued on page 19]



By Jacob Moraine

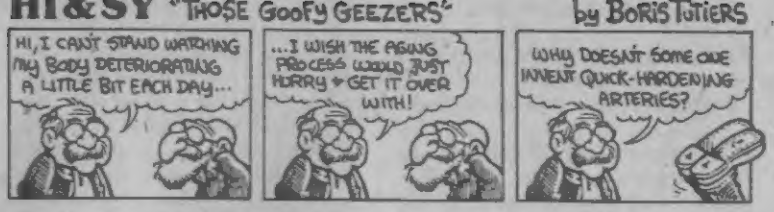
Russ Manning is out as writer of the STAR WARS newspaper strip. Editor's complaints about his stories, mainly that they were too long and didn't move fast enough for this TV generation, have caused him to be replaced as writer. Los Angeles Times Syndicate did a survey of the newspapers carrying the strip. 87 editors responded, 50 of them praised the strip, 27 praised but also criticized it, and 10 didn't like it. The complaints were on the stories, since 71 editors praised the art. There has been a general disappointment that STAR WARS did not make a better showing on strip polls.

So, Steve Gerber began writing the strip with his first episode appearing September 10th. Roy Thomas will alternate the writing of the the adventures with Gerber while continuing his CONAN strip. The stories will all average eight weeks in length and the daily and Sunday strips will be one interrelated story. While Thomas claims some vague familiarity with the STAR WARS characters, Gerber is new to this space opera. Curious STAR WARS fans will be watching Gerber's stories to see if there will be an appearance of Space Duck.

BUCK ROGERS' early reappearance on the comic pages shows a curiouly schizophrenic strip. Jim Lawrence writes as if he's doing a script for the TV series, while Gray Morrow draws the characters the way they looked in the strip's original incarnation, albeit with new, modern costumes influenced by the movie. Lawrence's attempts at Burt Reynolds/James Bond humor doesn't quite work, making the strip a little too camp. Yet, he is a good writer, and if he tones down the humor he should be able to produce an exciting strip. At right is the September 14th strip showing the major characters of the first story -- Killer Kane, Ardala, the mysterious Space Ghost, Buck, Wilma and Dr. Huer, and Buck's space ship. Incidentally, the telecast of the BUCK ROGERS movie won its time period, placing 32nd in the ratings.

Two humor strips that began the week of BUCK ROGERS' re-debut offer interesting contrasts. Both are about a housewife and mother. Lynn Johnston's FOR BETTER OR FOR WORSE, which began September 9th, is a continuation of her best-selling cartoon books DAVID, WE'RE PREGNANT! and HI MOM! HI DAD! Johnston's strip deals with a young mother and homemaker and the trials she faces in everyday life. Johnston felt that family humor strips are mostly done by men and that men cannot really know accurately the feelings, problems, frustrations, and joys of a housewife. Mrs. Johnston, a Canadian, gets most of her ideas around home, since she, like her heroine Elly, is married to a dentist and is a housewife and mother.

Neither of the creators of KOKY, which began September 10th, can claim to have Mrs. Johnston's qualification. Richard O'Brien is a gagwriter for comedians like Woody Allen and Joan Rivers, for TV, movies and Broadway, as well as being artist's representa-


HI & SY "THOSE GOOFY GEEZERS" by BORIS TUTIERS
HI, I CAN'T STAND WATCHING MY BODY DETERIORATING A LITTLE BIT EACH DAY...
...I WISH THE AGING PROCESS WOULD JUST HURRY & GET IT OVER WITH!
WHY DOESN'T SOME ONE INVENT QUICK-HARDENING ARTERIES?

tive for many of them. Mort Gerber is a successful magazine cartoonist who's done a number of cartoon books, including one on feminists' trials and tribulations, RIGHT ON SISTER! Koky is a housewife who becomes a successful author and the family readjustments that follow her new independence and prominence. The strip is meant to be a gently feminist strip, though it's done by men.

FOR BETTER OR FOR WORSE is syndicated by Universal Press Syndicate and has been phenomenally successful. It started in 125 papers, the biggest client list Universal ever had for a new feature, the biggest for any new strip in the last ten years. KOKY, from Chicago Tribune-New York News Syndicate, started in a quite smaller list, though appearing in a number of big papers. Interestingly, while the New York NEWS picked up KOKY, the Chicago TRIBUNE didn't, going with FOR BETTER. The rival Chicago SUN-TIMES, home paper of the Field Newspaper Syndicate, bought KOKY for its comics pages. Why the one strip was bought by more papers than the other is a mystery, since the quality of humor or art both seem good. The vagaries of editors' tastes or the power of Universal's salesmen would probably be the explanation.

CORRECTION: New BUGS BUNNY strip artist Roger Armstrong was not the first artist on the strip back in 1943 as I wrote last issue. Chase Craig, former editor of Gold Key comics (and Dell comics when Western was producing them) as well as the Marvel Hanna-Barbera books, drew the first few weeks of BUGS BUNNY before being drafted. Armstrong, however, did draw the strip in 1943.

Bill Sheridan, publisher of CARTOONEWS, has joined the Features Associates Syndicate as cartoon editor. Congratulations. I hope this won't cause CARTOONEWS to be published even more infrequently.

Gary Trudeau is in a very powerful position at his syndicate. First, he was able to take a couple of weeks' vacation and have reprints run in DOONESBURY -- in the middle of a continuity! -- instead of working ahead to do the strips to run during his vacation as other cartoonists do. (Another exception is William Hamilton, who also took a couple of weeks off from his panel — known as THE NOW SOCIETY or KEEPING UP -- to attend the premiere of his new play, his feature also going into reprints.) Now his new contract has gone into effect and its stipulations are earthshaking in their revelation of the clout Trudeau has to have gotten the contract. Several unheard of restrictions have been placed on the editors of papers carrying DOONESBURY: 1) The strip must be run on the comics page, not on the editorial page or elsewhere, unless it can be shown more young readers read some other page it's placed on. 2) The strip cannot be shrunk below 44 pica width (roughly the size current strips were running in the GAZETTE before it was combined with TCR). 3) Editors cannot change the strip's content (for instance, censor "hell" or "damn." . . 4) The strip will be sold to college papers even when they are in a regular subscriber-paper's circulation area. Trudeau wants to get new young readers and feels once they start reading the strip in college papers, they'll continue following it in regular papers. Trudeau's thinking may be good, but it flies in the face of tradition that editors hold sacred. It will be interesting to see if DOONESBURY loses many papers because of the contract.

One more cartoon feature is celebrating its golden anniversary. SIDE GLANCES was created by George Clark in 1929. When he left NEA in 1939 to start THE NEIGHBORS for the TRIBUNE-NEWS Syndicate, William Galbraith Crawford, whose prior fame rested on his NEW YORKER cartoons, took over the human interest cartoon. In the sixties, golden age super-hero comics book artist Gill Fox took over SIDE GLANCES and he continues it successfully today. George Clark also created CARNIVAL as the Sunday feature to run concurrently with SIDE GLANCES, but I don't know when it started. George Turner took over CARNIVAL when Clark left and Turner continues it today. I don't know what year CARNIVAL began or what the date of the first SIDE GLANCES was, but this warm, true-to-life panel certainly earned congratulations on its 50th anniversary.

BUCK ROGERS IN THE 25th CENTURY
By JIM LAWRENCE and GRAY MORROW
RELAX, ARDALA-- MY VICIOUS LITTLE MINX! WE'LL GET OUR HANDS ON BUCK ROGERS YET!
I DO HOPE SO!
NOW TO ACTIVATE THE ATTRACTOR BEAM!
AND MOMENTS LATER-- STARLAB IS HURTLED VIOLENTLY OFF COURSE!
BUCK! WHAT'S HAPPENING?!
DUNNO! SUDDENLY THE STEERING WON'T ANSWER!

Irish McCalla, TV's Sheena of the '50s, very much wanted to star in Avco-Embassy's planned $10 million SHEENA movie. However, Avco has decided they wanted Cheryl Ladd. Of course, considering McCalla must be in her forties, at least...

Frank Springer is the new ghost artist on REX MORGAN, MD. His first strip appeared September 24th. Springer tries to imitate Marvin Bradley, but is less successful than his predecessor Andre LeBlanc. Possibly Field Newspaper Syndicate likes Springer's style and wants him to be regular artist on the strip. (Although the strip continues to be signed Bradley and Edgington, Springer managed to get his signature into the Sunday page of September 30th.) Did you know that LeBlanc ghosted APARTMENT 3-G last year when Alex Kotzky was ill?

Interview

DAVID MICHELINIE AND BOB LAYTON
Conducted by David Finger
[This interview was held at Klondike Kate's restaurant in Newark, Delaware over Sunday brunch. The strains of "Amarillo Brillo" can be heard in the background if you strain your ear and really want to.]

TCR: You both left DC at approximately the same time. Was that premeditated or just a coincidence?

DAVE: Our leaving was precipitated by the same attitudes towards creative people at DC and was triggered by the same instance involving STAR HUNTERS. That is, we had both worked on STAR HUNTERS very hard and, as I've mentioned before in other interviews, the straw that broke the camel's back was when Rich Buckler stole a spaceship design from a Saturday morning cartoon show -- submitted a xerox of an animation cell as his design -- and was caught at it after the book had already been drawn and had gone to print. I objected to this because I felt that it cast aspersions on me, being the creator of the book and the motivating force of the series. DC didn't think that it was any big thing. First they took Rich off the book and then they thought that it wasn't that important and put him

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back knowing that I wouldn't work with Rich on the book. In essence, they were placing the value of an artist who had been on the book for maybe three or four issues over the creator of the book, and who had been working for DC for five years (honestly, I might add). At that point I quit. It happened in a conversation with Joe Orlando in which I was told that Rich Buckler would be staying on the book in spite of what he'd done, though Bob had quit STAR HUNTERS first.

BOB: Over that same incident.

DAVE: I stayed on the book because I cared a great deal about it and I was told that Rich would be taken off the book.

BOB: Although I did still contribute to the book a bit, outside of it. I still love the book a lot. It was a real opening up for me. David opened up a lot of new avenues that I hadn't thought about in terms of getting involved with the story from beginning to end, not just in the artwork itself. So I was really involved. When Rich did that I couldn't bear it. To me it was like he took an axe to it. I could no longer look upon the characters affectionately, although I could understand why Dave wanted to hang on to it. It was his creation, his baby. I gave up. That was part of what precipitated my leaving.

DAVE: To me, this was the culmination of attitudes that had surfaced over a period of about a year, a year and a half. I felt like I was being taken for granted. My books were getting no publicity whatsoever. I had to take it upon myself to get a mention or pictures in the DAILY PLANET pages, or to get ads put in other books. There were no ads for STAR HUNTERS after the ad for the first story in DC SUPER-STARS. Basically, writers in general were not being treated exceptionally well or with a great deal of respect. Neither my work nor I were being treated with the respect that I felt it had deserved for everything that I'd put into DC and I was becoming more and more disillusioned with the company. I liked working for DC very much the first three years or so. They gave me a great number of opportunities. They let me write comic books when no one else would. I developed my writing abilities at DC. I owed them a great deal, but I felt that I had given them what I owed them and more and I was not being treated with the respect that I thought I had earned back. So I quit over this culmination of negative attitudes evidenced by the STAR HUNTERS incident. Bob stayed at DC for a month or so after I left.

TCR: Did you also have the feeling of being a second-class citizen?

BOB: Oh, definitely. DC categorized people and they never let them out of the category. It took an act of Congress to get them to allow me to do a cover, even to ink covers over there. I was not a "cover artist," which is so much crap, considering how many covers I do a month at Marvel now. They wouldn't let me pencil anything, they wouldn't let me attempt to pencil anything. In fact, the reason they took me off ALL-STAR (which I was taken off; I did not leave of my own free will) was strictly because they said I was incapable of inking breakdowns. Of course, I've inked nothing but breakdowns since. But that was their reason: that Joe Staton was going to breakdown the script. So I was taken off a book I had spent a year-and-a-half on, giving it my all. That was part of the reason I left, along with what they did to STAR HUNTERS, what they did to Dave. I went to Marvel at the same time Dave did, pretty much, but I continued to do The Huntress series because I have a percentage interest in the character and I did not want to lose it. So, for two months afterward I continued to do just that eight-page back-up of the HUNTRESS in order to keep my percentage. Since I was in on the conception of the character, if I was to retain my rights I had to do "x" number of pages of that character. It was a good thing in the long run. It paid off even though I think what was done to the character is pathetic, to put it mildly.

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TCR: The hardest thing, then, for both of you was giving up STAR HUNTERS?

DAVE: At the time, I was doing both STAR HUNTERS and CLAW, characters which I had created and had a great deal of affection for. I enjoyed doing them more than anything else I've ever done in comics. It was real painful. I didn't own the characters. I had created them for DC but had no rights whatsoever to them, and I knew they'd be handled by someone else. Now, they may have been handled tremendously by someone else, but they weren't going to be handled the way I would have handled them and that hurt a lot. I've said this before and I have to quote Len Wein again. When he gave up SWAMP THING he said it was like putting one's own child up for adoption. That's very much

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what it felt like to leave both STAR HUNTERS and CLAW.

TCR: Did you have plans for the futures of the characters?

DAVE: Yeah. Basically, my plans for STAR HUNTERS were to culminate in a year, a year-and-a-half, after the last story of mine that saw print at DC. I started when I was doing CLAW, doing a very Moorcockian kind of thing, creating a whole bunch of parallel, interrelated planes: eight positive planes interspersed with seven negative planes. The seven negative planes were the realms of evil, seven of the positive planes were the realms of good. The fifteenth plane was Claw's world, which was the pivotal world between good and evil, which is what made it so valuable. Claw was the champion of good as personified by the Gods of Elder Light, and the Shadow Gods being the forces of evil, working through King Occulas. When I started doing STAR HUNTERS I decided to expand upon this (although this was never revealed except to very keen-eyed readers, particularly in STAR HUNTERS #4, where Donovan Flint died). Donovan was another aspect of this "Eternal Hero" which was also Claw. It was also STARFIRE (another sword and science character I created) which made up a third aspect. And there was a contemporary character that Bob and I were going to do for DC before we quit which was going to be a fourth aspect of the same character.

BOB: On our plane of existence.

DAVE: On 20th century Earth. Another hint that was thrown in was the fact that Claw's gauntlet was made of crimson metal. The Somali artifact, which was the key to the mythos in STAR HUNTERS, the link to the gods, was also made of the same crimson metal. One thing I was going to do in CLAW before I dropped it was have Claw's gauntlet fall into the hands of a wizard who was going to perform magic on it. And while the spells were taking place it was going to change form into the Somali artifact and then back to the gauntlet. Another hint that all these worlds were related. I had hoped eventually to do a tabloid special bringing all these characters

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together in one huge cosmic battle wherein the world was tipping over towards evil and all of these aspects of one champion had to come together to re-balance the universe, the multiverse.

BOB: The parallels are there in all the stories. They have different names on different planes, but they all represent the same forces. If you've read Moorcock, you understand the concept of the "Eternal Champion." That's what Flint was, although Flint was the pivotal one, don't you think?

DAVE: No, not necessarily. I had hoped to do it equally between the four characters.

TCR: STAR HUNTERS, then, was the first artistic teaming of the two of you?

BOB: The first we want to talk about.

DAVE: It was the first time we actually started working together other than merely working on the same book.

TCR: When you went to Marvel, did you ask to be assigned together?

DAVE: I had gone to Marvel a month before I left DC to see if I could get some work from them. I was under contract to DC and told them I would not do anything for them until the day after the contract was up because I still had an obligation to DC. I was hoping to get a fill-in issue or a limited series or some such just to show DC that I was wanted elsewhere, that they shouldn't take me for granted because I could work for other people. At this time, Bob and I were talking about doing IRON MAN together because Bob had wanted to do IRON MAN for a long time. I had not read IRON MAN for years (no need to mention that to Jim Shooter) but I figured, "what the hell." I was not a "face-fronter" -- I didn't know the entire Marvel mythos. Bob did know the Marvel world a lot better than I did and I figured he would be able to nip in the bud any mistake I would be about to make, or any repititions of what had been done before.

BOB: I don't know the continuity that well myself, but I remember a lot.

TCR: Why do you feel you work that well together.

DAVE: It started out with STAR HUNTERS. I did the first three issues pretty much on my own. Bob inked them, but I plotted them.

BOB: I kept pumping him, see?

DAVE: Pumping me???

BOB: Trying to find out motivations.

DAVE: I'll take your word for it. I don't remember. What happened was that we went to see STAR WARS in its New York premiere and we were absolutely blown away. It set new standards for science fiction. So we started discussing what STAR HUNTERS should be, started interacting more on the plotting, and Bob started having input on the plot (which he had until I quit the book). We didn't actually co-plot the book, but we'd talk about motivations and Bob would usually handle the visuals, the action stuff. So when we

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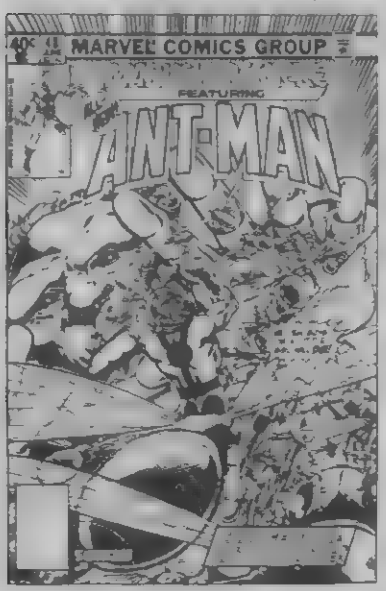
went to Marvel we agreed to co-plot IRON MAN, and I think it's worked out pretty well.

BOB: I learned a lot from Dave. I still do. It's my desire to move out from one specific category. I want to write, eventually. Few people in this industry have been able to sit down and write and draw books that were entertaining. That's a real accomplishment when someone understands what they're drawing. Even if I'm not writing it, if I know writing I can understand what I'm drawing, and that's what's really important. And Dave has taught me that. I've learned that so much stuff is contrived. So many people come in and do the same old stories over and over again. And they really don't understand what makes stories interesting. Dave taught me how important characterization is. It's not just having costumes and powers, it's what people are doing when they're not wearing the stuff that makes them look interesting. The reason that people are so enthusiastic now about IRON MAN is not because of Iron Man. He's the same as he always was. It's Tony Stark who's changed. It's Tony Stark who's becomes the more interesting of the two. Also, working in the position I am as finisher it's important for me to have input because that way I have something to say about what kind of visuals are created, rather than, "OK, here's the stuff that the guy cranked out, you make it look like something." This is an instance where I'm in on designing what the pages are going to look like, what the visuals are going to be.

TCR: So that's how Dave influences Bob. How does Bob influence Dave?

DAVE: We're both neurotic now. Working together cuts about a day off of my plotting. Usually, when we plot together we'll get together and work out the basic story, where the series is going and the events that will occur, the action. Then, I'll take another day to structure that, breaking it down into a page-per-page plot, and type that up. So it usually takes me two days when I work with Bob. When I don't work with Bob, it takes me about three days to plot a story. Working together also gives me someone with whom I can bounce ideas back and forth. It gives me more input. Bob can see things I don't see. So I think it helps to make a more logical plot.



BOB: Also, you have to remember our positions and what we do. I'm going to be more visually oriented than Dave. He will be thinking along the lines of characterization over visualization. I'll be thinking about visuals. So, in a sense, it balances out. That's why I think you have a good combination of visual excitement and characterization in the stuff we work on together.

TCR: You both worked primarily under Joe Orlando. Did that influence you in similar ways?

DAVE: I don't think so. I think Joe worked mainly with Bob on artwork — maybe storytelling. Joe is the one who taught me to avoid the expected. Joe taught me a tremendous amount. I think Joe was one of the best editors in the business. He's not editing now, he's managing editor, which means he doesn't actually edit books, unless that's changed since I was there. If I had stayed working directly with Joe, I probably would still be working with DC at this time. I liked working with Joe a lot, we got on real well together, and I learned a lot. Joe made a lot of my stories into good stories. I would bring in plots to Joe and he didn't force changes, he just questioned. He'd say, "Well, isn't that a little convenient that this would happen?" And I would, of course, say "No! It's great, it's wonderful that this would happen." And then I would think about it for a while and say, "Yeah, he's right," and I'd change it. Joe got me thinking and working on "people" stories, and with "moral" stories, like when we were doing The Unknown Soldier. The way we would approach it, at least in the early period of doing that book, would be to say, "What moral issue are we going to explore this time?" And we would approach it this way instead of saying, "What dam are we going to blow up? What ammo dump are we going to destroy this issue?" He got me thinking about people, about morality.

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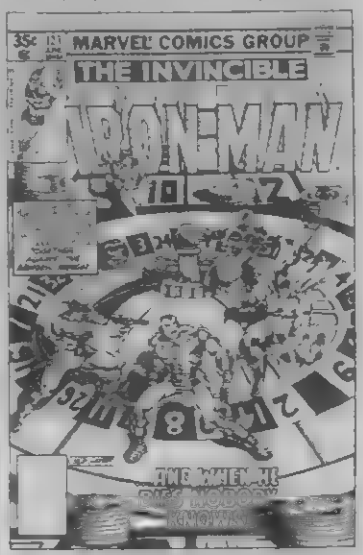

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BOB: Joe Orlando was like the final sieve for me. I started out very coarse. Frank McLaughlin and Dick Giordano started me out in the business. Dick has always been the father image for me in the business. He has always looked over me. In times of trouble, when I'm really screwing up, he'll talk to me. He's always there when you need him. He's a brilliant artist and one of my major influences. I started out coarse and then, through them, I learned something and then through Wally Wood I got a little finer. Woody sifted out a little more of the coarse material. And Joe Orlando was the last sifting point for me before I went to Marvel and really opened up. Joe gave me my first job in the business, my first professional work (which Dave regrets to this day). It was pathetic, but in it he saw the possibility of my getting better, so we worked with me and worked with me and, at times, was very blunt and occasionally devastating, but the point was he had a lot of patience with me — moreso than probably anybody else has

had.

TCR: And those were your main influences.

BOB: Up until the time I got to Marvel. I think I have influences at Marvel now. Jim Shooter, for one. I think there are few people in the business who really understand what they're doing more than Shooter does. He's allowed me to do everything DC wouldn't let me do. He's had faith in me through the whole thing. Few people have.

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Dave and Jim and that's about it. And Dave sometimes is kind of shaky. Dave Cockrum has been an influence on me. When I was just starting to pencil covers, Cockrum would constantly be giving me constructive criticism. That's a later thing. That's after the point where I'd learned my craft acceptably. I'm talking about when I was really forming ideas. You see, up until I came to Marvel I don't think I really ever knew where I wanted to go, what I was trying to do. I didn't want to just ink books, I knew that.

TCR: So what are you trying to do?

BOB: I'm trying to learn everything I can. I'm trying to be as well-rounded in the business as possible. I think I have the capacity to be a storyteller in a complete sense. I've always admired guys like Jim Starlin who can come in and do complete stories and do them well. Even if you don't do it, it gives you an understanding of what you're drawing or inking. It's very important to be thinking about every aspect of the story and to do that you have to know every aspect of the business, I feel. So that's what I'm trying to do now. I'd like to work into my own book eventually, doing the whole job myself. I have some concepts I'm kicking around.

TCR: Dave, what about your influences?

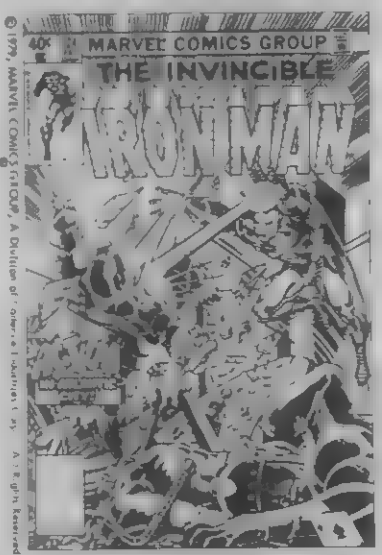
DAVE: In comics, my earliest influence was Michael Fleisher, who edited the first four stories I did for DC. He ripped them to shreds unmercifully and I will be ever grateful to him for that because seeing all of this horrible stuff being done to my equally horrible scripts made me want to do better scripts. By the time Michael had moved on to write the LITTLE ORPHAN ANNIE strip I had learned enough about writing comics to hold my own. I wrote mystery stories for ten months when I started at DC and they were greatly influenced by Michael's work. When I started working on series, the third series I was given was SWAMP THING. When I took it over, it was my favorite comic book of all time — some of the best writing I'd ever seen. So I absolutely absorbed Len Wein's scripts. Every time I would either write or plot a SWAMP THING I would read through the entire Len Wein run and try to come as close as I possibly could to everything that Len did in that book, so I was very influenced by Len Wein. Those were probably the strongest formative influences in comics. I've taken a little bit here and a little bit there since, depending on what I like and what I can steal from other writers. And don't forget Joe Orlando. He wasn't a writer, but he influenced me greatly. I can't think of any present-day influences.

BOB: He's very down on comics in terms of a lot of the writing and I can't blame him.

DAVE: I think that a lot of new writers aren't being taught how to write. They're coming in and being given stories to do by people who really don't know how to teach — with Shooter being about the only exception. I was taught. I was taught by Fleisher and Orlando, who are excellent teachers, who know how comic book stories are put together. Nobody's teaching people to write these days. People come in and they'll get a plot approved, go home and write it, the editor will take the script and rewrite it or change things and send it off to be published without telling the writer what the writer is doing wrong and how to correct it because most of them don't know how. I think that's the major problem with the development (or lack thereof) in writing comic books today.

TCR: Similarly, Bob, you have gripes about artists.

BOB: I have gripes about writers more than artists. It goes hand-in-hand. You can't separate one from the other. This is a collective business. One person never stands on his own. A lot of the product depends on how the people mesh together. Beginning writers make the same mistakes as beginning artists. When I go to conventions, people bring up samples to me, showing me work. It's usually very flat, two-dimensional drawings because what they do is look at comic books and they use them as examples. And they draw off them. They're looking at a two-dimensional object, and they're drawing in two dimensions. That's why everything comes out flat. Instead of looking at what they're trying to draw — real life — they look at comic books, the two-dimensional image. A lot of writers who come into the business have the same problem. They're not looking at literature, reading a lot, absorbing stuff from life around them, they're absorbing stuff from old Stan Lee stories. They're second generation Marvel kids or whatever who are now in the business and they remember all those things that they loved, and they're just recreating them in their fashion instead of writing real stories, absorbing from life and interpreting that. I think that's why Dave's stuff at Marvel is very fresh, because he doesn't know anything about Marvel continuity. He didn't follow the books rabidly, so it's not a matter of following the same old stuff or being influenced to a large degree by it.



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DAVE: If you keep this up I'm going to have to start giving you a 10% agent's fee.

BOB: It's true, though. Let's face it, you don't know the Marvel continuity that well, and you don't really care. And I think that's what makes the stuff original. It may not be original in the sense that the stories may be time-worn plots, but they're done with originality.

DAVE: The thing is I take cliches from other media and apply them to comics.

BOB: When you keep borrowing from the same medium all the time you're recycling it. That's why you see the same story over and over and over. How many times can a guy get beaten up by The Absorbing Man?

DAVE: I beg your pardon?

BOB: It wasn't your idea, I think it's a sad case with writers and artists in terms of not knowing what they're supposed to be interpreting. Stan knew. Stan was borrowing from everything, every medium possible, and that's what made the stuff great. He was taking soap operas and science fiction books and LADIES' HOME JOURNAL -- anything he could get he would turn into a story. That's why Stan built this mystique. He wasn't writing off of what DC was doing. He was absorbing from life. Another thing, when you're developed into the business, most of the time they develop you into one aspect of it. When I came in I was an inker, and they really do not like you to step out of that boundary. If you're a penciller, no one encourages you to develop your inking abilities. The companies don't. I was encouraged by people from outside never to be satisfied with inking, because that, in itself, is a dead end. The only way you can improve as an inker is if you draw constantly. Many times you get

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pencillers who are dissatisfied with their inkers, but they couldn't finish the work themselves if their life depended on it. There are a lot of half-artists working at both companies, especially at Marvel because of the workload they give pencillers and breakdown artists. There are people there who can't finish their own work, who can't finish a page of their own to their own satisfaction, which is sad. You think of how many people there pencil and ink their own stuff and it's mighty slim. You think of how many really talented pencillers they have there and how many of them can't finish their own work, and it's disturbing. And it's not a policy of Marvel's necessarily. I was encouraged to draw, but a lot of times they don't give people encouragement when they need it. What happens is that you get guys who pencil very tightly -- you could cut yourself on the edges -- they're that sharply drawn. And they can't even ink their own stuff when it's that tight because they get bored. It's like drawing it twice. They learn to pencil so tightly and so completely that when they go to ink it it becomes boring. "I've drawn this before and I'm doing it again." And they start getting sloppy -- they've never learned brush control or anything like that. It's a mess. I felt like I wanted to break out of that, and in a sense, I like to encourage people around me, people I see come into the business, to try everything. I think you've seen it happen. You've seen a lot of guys at Marvel, a lot of guys you took just as inkers starting to pencil books. McLeod did one recently, Terry Austin's doing some stuff, Wiacek's doing some covers. That in itself is opening up,-- that's really good.

TCR: You feel that at Marvel you get a greater amount of artistic freedom?

DAVE: It seems that we have been griping about everything. That's what so many writers and artists do in interviews, they gripe. "What's wrong with this business?" And God knows there's a lot. But there's good stuff, too. Freedom at Marvel, you ask? For a writer it's a different world. The writer is understood as being the instigator of the story. The editorial staff realizes that stories are important in comic books. Not just pretty art, but stories. You can have the most gorgeous artwork in the world and if the characters aren't interesting, the people aren't going to buy the next issue. I found that I get the respect for myself as a writer at Marvel that I was looking for. So far, I've had a great deal of freedom, especially working with Roger Stern. Roger, basically, left me to my own devices. He was not on a big ego trip thinking that he was an Editor (with a capital E), so he had to EDIT things. He had the acumen to make comments when I was doing things that were out of continuity or that were contradictory to the Marvel universe, but he didn't try to impress his own personality or his own particular whims on my work. I appreciated that greatly and to date I've had a lot of freedom to do what I want with my work at Marvel.

BOB: For me it was the world. Going to Marvel opened up the world for me. I was very restricted at DC. It was very hard for me to do anything outside the realm to which I was restricted. At Marvel, it's been very easy for me to suggest things and to expand my own abilities. They've given me vehicles in which to do it. That's tremendous. One thing I get there that I seldom got at DC (except with Joe Orlando) is direction. You can get it if you look for it. With Joe, it was a matter of if he was in that day and if he wasn't busy. He was such a busy person with

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that job. I got advice from Joe when he was available. But at Marvel there's always someone there you can go to. There's Marie Severin, there was Dave Cockrum, even Shooter himself; people who know what they're doing. And you can go to them for advice.

TCR: When I spoke to you previously you mentioned some changes in the "Demon In A Bottle" story that you weren't happy with. How does this fit in with your idea of freedom?

DAVE: First off, I consider it having a great deal of freedom to take a major super-hero and turn him into an alcoholic. I doubt that I would have been able to do that with Clark Kent or Bruce Wayne. Jim Shooter stepped out on a limb. He took a great amount of risk in letting us do that book, giving me permission to try it. I consider that having a great deal of freedom. The only changes that were made, which were really petty and really silly, and indicative of the seemingly ever-increasing restrictions on creativity in comics that happened at DC and now are happening at Marvel, is in the case of language. A few months ago we were told we couldn't use "damn" and "hell" after practically every other word. After I had written "Demon In A Bottle," a further edict came down saying that you couldn't use the words

"God" or "Lord" in comics, which is ridiculous. Someone is about to ruin his life with alcoholism and the woman that he is involved with is trying to stop him by saying, "Blast it, Tony. Oh my word! Gee whiz! Gosh! Don't do that!" Can you imagine Luke Cage running across 42nd Street and bumping into Galactus and saying, "Jeepers, Galactus!" It's real silly. These were the only changes.

BOB: They bring these edicts down to limit what he can write and the crazy thing is that any weekday at 3:00 in the afternoon a kid can turn on ALL IN THE FAMILY and hear "faggot" and "goddamn" and everything else in the world there.

DAVE: "Goddamn?"

BOB: Yeah, there was a "goddamn" on there.

DAVE: Anyway, in the final story, with a valiant effort made by Roger Stern and myself, we were able to keep all the "God"s and the "Lord"s in, but all of my "damn"s were taken out. The "damn"s that were there in the intense moments I tempered with an occassional "blast," otherwise you'd have people saying "damn" all the time which gets boring. Well, what they did was change all my "damn"s to "blast"s, so you had everyone saying "blast" all the time, which gets boring.

BOB: That wasn't done specifically against "Demon In A Bottle" either.

DAVE: That was across the board.

BOB: It was just unfortunate that it started with that particular issue. They could have started the new policy with the issue afterward.

DAVE: It's very difficult because we're trying to do realistic comic books. We're not doing RICHIE RICH. We're not doing CASPER THE GHOST. We're trying to do fantasy stories that are effective by couching them within as realistic a world as possible. When we cannot incorporate the realism of language and language from the real world, the fantasy becomes less believable, less realistic. And our stories become less effective.

TCR: Several years ago, people who were interviewed would say that, despite their love for the medium, they are just passing through and would be moving on to bigger things in a few years' time. For the most part, those people are still with us, with little sign of leaving. Do you also subscribe to this "stepping stone" theory?

DAVE: I want to do other things, but I don't consider comics as a stepping stone. I did other things before I got into comics. I wrote commercial films, I wrote TV and radio commercials, I wrote film reviews, I wrote educational films for awhile. Comics is just what I'm doing mostly now. I consider THE AVENGERS novelization more of a stepping stone than comics because that's a new experience in another form of writing. I hope to do more novels. I am currently working on a sort of novel, sort of fairy tale, sort of travelogue. It's not comics related at all. I don't know if it's related to anything in the universe. I don't consider comic books as a stepping stone. I consider it something I'm doing and I intend to do other things. Comics are becoming increasingly frustrating because of the restrictions coming down and the constant changes in personnel -- it's not a very secure medium in which to work because things are always changing.
Just when you feel you've figured everything out -- what people want, what you have to do to reach a certain goal -- then someone shakes up the board and all the pieces are moved around and you don't know where you are again.

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It's pretty much the same to an extent in other media, I suppose, but, it becomes increasingly desirable to do things that are more satisfying and less frustrating. That means less comics. I don't intend to get out of comics entirely unless someone offers me $150,000 a year to write bad TV shows. But I'd like to do other things for my soul as much as anything else. Denny O'Neil told me when I was working over at DC that the reason he writes science fiction short stories is that, although they pay very little, they give you the expression and the texture for your work that you cannot get in comic books. To get back to the question, I don't consider comic books a stepping stone, but just another stone in a particular pond of endeavor.

BOB: Comics as a stepping stone is a pretty flimsy foundation on which to put your foot. I can't see comics being a stepping stone when it's such an untapped medium in itself. The potential of this storytelling medium is unlimited. It hasn't even been explored. Also, it's not what you'd consider an acceptable art form by the general public, at least not in this country. ALIEN, the book that Archie Goodwin and Walt Simonson did for HEAVY METAL, made the New York TIMES' best seller list. But that's a rare thing. For the most part, it's still considered trash, juvenile material. But the learning potential, the potential of the medium itself, hasn't been developed. It's still a frontier medium. It hasn't been developed for a wide audience yet. So I think, before you can consider it a stepping stone, someone's got to do something to increase the value of it so that it's important enough to step from that to something else. I myself would be very satisfied in upgrading the quality of the medium itself, trying to do what I can to bring in the people who are generally not interested in it. That's what we've been trying to do with IRON MAN, to bring people who don't read comics into something they can read and latch onto and enjoy. Something they can relate to. I mean, how many people put writing comics on a resume? You go out to Hollywood and say you write comics and they laugh at you. That's a stepping stone? Sounds more like a stone around the neck.

TCR: Last words?

BOB: This fits in with when I was talking about Joe Orlando and Dick Giordano and Wally Wood. Something I wanted to say. In a recent interview with another artist, this person seemed to be looking down on other artists because they didn't have a degree in art. In this business that means very little because you can learn a lot of preliminary stuff in college but comics in itself is a different sort of art form. There's a mentality to it that a lot of people don't possess and going to college and getting a degree in art doesn't necessarily apply to doing comics. It'll teach you basic anatomy, perhaps a little about composition and art history and theory, but nothing that is totally applicable to doing comics. The prime example is that I feel I've got an advantage by the way I've learned over someone who's got a degree in art and then came into comics, because I learned from the masters. I learned from Dick Giordano. I learned from Wally Wood. And you don't get that in art college. My former background man had a college degree in art and could barely do my backgrounds competently. In that sense, a college degree doesn't mean anything

unless you can put it to use somehow. Not that it's bad. I think if you've got the money, if you can afford to, you should. But in the long run, learning from people in the business is the best education you can possibly have.

TCR: Any other last words?

DAVE: Cornbread.

BOB: Splunge.

TCR Mailboat

STEVE LEIALOHA, San Francisco, CA: I really enjoy Paulette Carroll's ASTERIX articles and must comment on the concluding paragraphs to say that Uderzo is continuing the strip by himself, writing as well. As of September 15th, none of this has been published... so we'll just have to wait and see. (One of the many fascinating stories I head on my trip to Paris.) I heard this from J.C. Me-

[Continued on page 19]

Archie Coming Comics

ARCHIE GIANT SERIES MAGAZINE No. 488, January. This issue features ARCHIE'S CHRISTMAS STOCKING. [11/1]

ARCHIE GIANT SERIES MAGAZINE No. 490, January. This issue features ARCHIE'S CHRISTMAS LOVE-IN. [11/1]

ARCHIE'S JOKEBOOK No. 264, January. [11/1]

ARCHIE'S PALS 'N' GALS No. 138, January. [11/1]

BETTY AND VERONICA No. 289, January. [11/1]

PEP No. 357, January. [11/1]

ARCHIE No. 288, January. [11/8]

ARCHIE GIANT SERIES MAGAZINE No. 489, January. This issue features BETTY AND VERONICA CHRISTMAS SPECTACULAR. [11/8]

JUGHEAD No. 296, January. [11/8]

LAUGH No. 346, January. [11/8]

ARCHIE GIANT SERIES MAGAZINE No. 491, January. This issue features SABRINA'S CHRISTMAS MAGIC. [11/8]

ARCHIE AND ME No. 116, January. [11/15]

BETTY AND ME No. 108, January. [11/15]

LIFE WITH ARCHIE No. 211, January. [11/15]

LITTLE ARCHIE No. 150, January. [11/15]

REGGIE AND ME No. 120, January. [11/15]

ARCHIE AT RIVERDALE HIGH No. 69, January. [11/22]

JUGHEAD'S JOKES No. 67, January. [11/22]

JUGHEAD WITH ARCHIE COMICS DIGEST No. 36, January. [11/22]

LAUGH COMICS DIGEST No. 26, January. [11/22]

REGGIE'S JOKES No. 52, January. [11/22]

Warren Coming Comics

FAMOUS MONSTERS OF FILMLAND No. 160, January. [11/6]

1984 No. 10, January. This issue features "The Whatever Shop" by Jim Stenstrum and Alex Nino; "Herma" by Bill DuBay and Jose Gonzales; "The Little Space Ship That Could" by John Sech and Jose Ortiz; "The Klanks Are Coming" by Rich Margopoulos and Vic Catan; "Ghita" by Frank Thorne; "Haxtur" by De la Fuente; and "Thinking of You" by Nick Cuti and Abel Laxamana. [11/6]

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VAMPIRELLA No. 84, January. Stories in this issue are: Vampirella in "Death In The Demon Disco" by Bill DuBay, Janes and Rudy Nebres; "Stake Out" by Jean-Michael Martin and Abel Laxamana; "Vampire Bite" by Nick Cuti and

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Auraleon; "Native Strain" by Laidlaw, Val Mayerik and Jeff Easley; "Binderwood Bewilderment" by Laidlaw and Isidro Mones; and "Final Act" by Pierce Askegren and Pizarro. Frank Harris did the cover. [11/6]

METEOR MAGAZINE, January. A filmbook of the movie. [11/6]

EERIE No. 108, January. This issue's stories: "Lion In Our Midst" by Nick Cuti and Jess Jodloman; "Beastworld" by Bruce Jones and Pablo Marcos; "Samurai" by Larry Hama and Val Mayerik; "Race Of The Damned" by Cary Bates and Buzz Vaultz; and "Endangered Species" by Gerry Boudreau and Fred Carrillo. Jim Laurer did the cover. [11/13]

CREEPY No. 114, January. Featured: "Rats" is by Bob Toomey and Pepe Moreno-Casaures; "Charnal Combat" by Pierce Askegren and Danny Tillemo; "Heat" by Gerry Boudreau and Leopoldo Duranona; "Small War" by Roger McKenzie, Jim Starlin and Pablo Marcos; "Reaper" by Archie Goodwin and Alex Toth; and "Mother Android" by Mark Lasken and Auraleon. Kirk Reinhert did the cover. [11/20]

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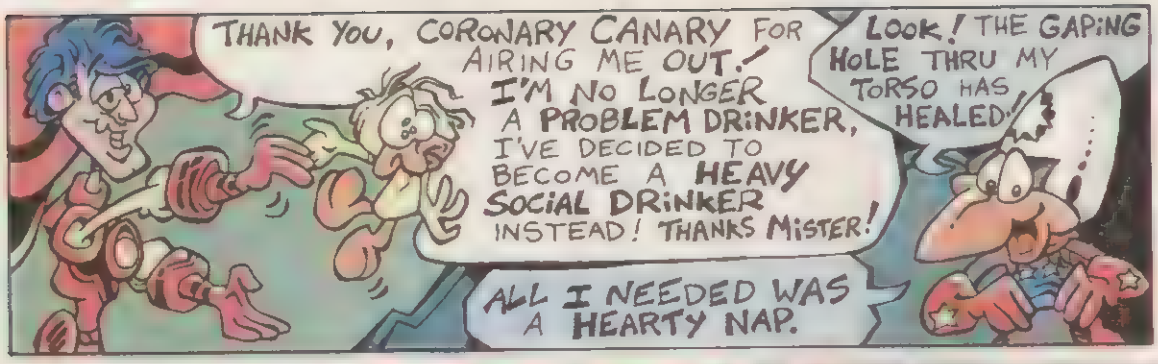
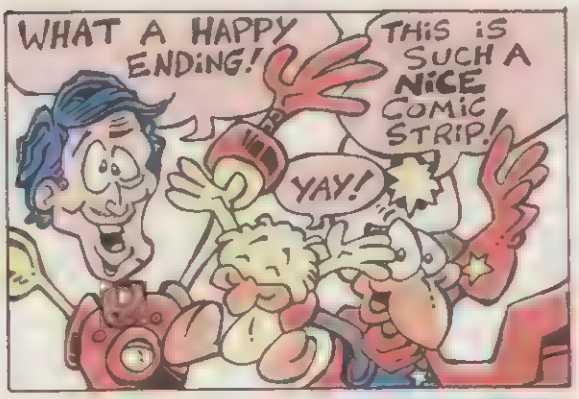
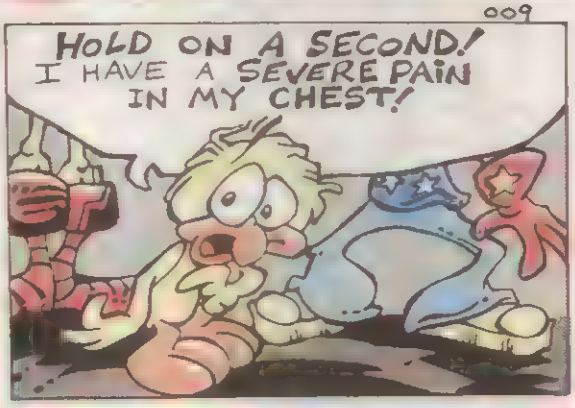
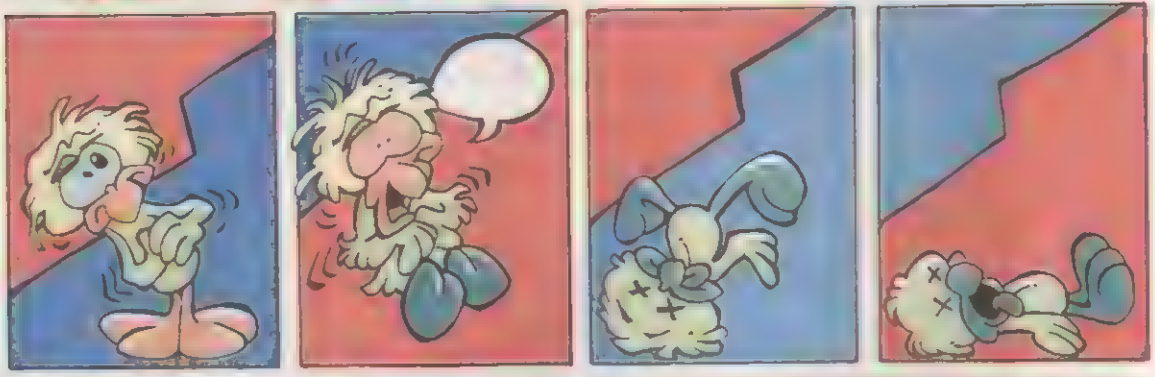
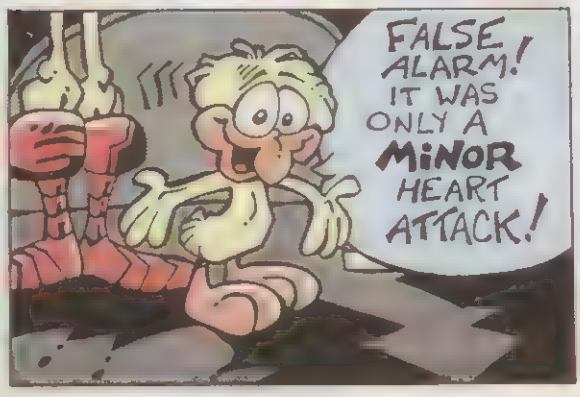

THANK YOU, CORONARY CANARY FOR AIRING ME OUT! I'M NO LONGER A PROBLEM DRINKER, I'VE DECIDED TO BECOME A HEAVY SOCIAL DRINKER INSTEAD! THANKS MISTER!
LOOK! THE GAPING HOLE THRU MY TORSO HAS HEALED!
ALL I NEEDED WAS A HEARTY NAP.

009







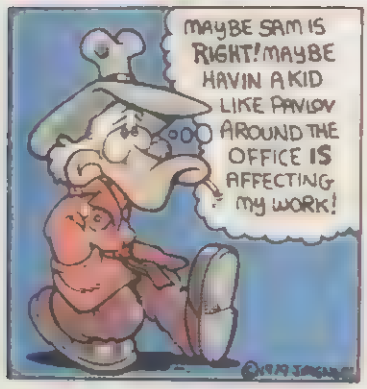


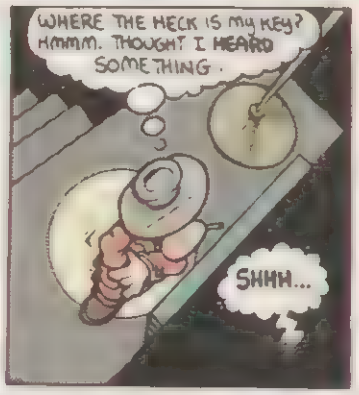
IRON MAN © MARVEL COMICS GROUP

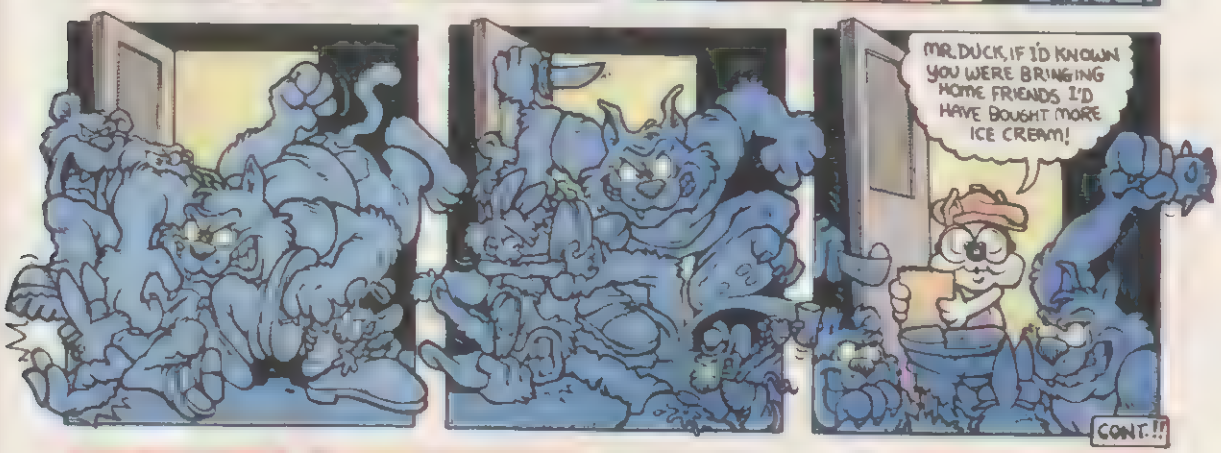
DICK DUCK, DUCK DICK

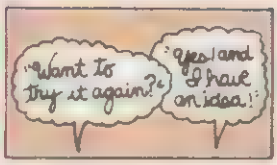
by Jim Engel

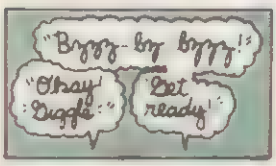
A THOUGHTFUL DICK MAKES HIS WAY HOME, UNAWARE THAT WITHIN HIS OFFICE LURKS AN ESCAPED MURDERER HE HELPED JAIL-- KILLER KATZ!

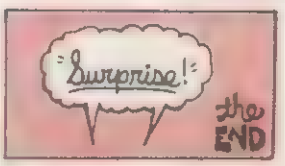












Reviews

Let me say this up front: I like Spider-Woman. The costume's nice, the powers aren't entirely derivative of her male name-sake. Carmine Infantino's artwork over the first nineteen issues was a breath of fresh air amidst all of the many "sons of Buscema or Kirby or Adams" who seem to draw everything these days, especially to nostalgic souls like me who long for the Infantino FLASH and ADAM STRANGE. The villains have been flashy in costume and name. The supporting characters have been interesting. Indeed, there is plenty to admire about the book.

Unfortunately for everyone involved, SPIDER-WOMAN is a Marvel comic. Perhaps if another company had published the book, it wouldn't be one of the most non-continuous, confusing, loosely bound series I have ever read.

Let's start with the beginnings of the character. Archie Goodwin and Sal Buscema created the origin issue for MARVEL SPOTLIGHT #32 as a stop-gap measure, a legal maneuver by Marvel to prevent the name to become a trademark of Filmation, who planned a SPIDER-WOMAN TV cartoon. (It eventually appeared as WEB WOMAN.) Instead of doing the obvious as Marvel is doing this month with SHE-HULK (created to prevent the HULK TV show from creating a "Bionic Woman"-type counterpart of their own), Spider-Woman is totally unrelated to Spider-Man. Archie made her a member of the New-Men of Wundagore, created by the High Evolutionary from a spider. She could fly, shoot venom blasts, stick to walls, and hypnotize her victims. She had a side-power that made her immune to poison after one exposure. And she was an agent of Hydra who had been fooled into it.

Suprisingly (at least to Marvel), that SPOTLIGHT sold, and Marv Wolfman and Carmine Infantino were assigned to the SPIDER-WOMAN book. After "warming up" in four issues of MARVEL TWO-IN-ONE which exposed the fact that Spider-Woman was actually a human, Marv hit things full force in #1, giving her a name (Jessica Drew), a purpose (to find out about her past) and a supporting cast (S.H.I.E.L.D. agent Jerry Hunt). By #2, the mysterious Magnus was introduced, and in #3, he and Jessica had moved from London to America to find out about her father, moving into the house of Mrs. Dolly and her sons William and Jake. #3 introduced the Brothers Grimm, plus crooked Congressman Wyatt, #4 featured WEREWOLF BY NIGHT character the Hangman, #5 featured sorceress Morgan LeFay and Werewolf By Night Jack Russell showed up in #6. #7 featured the resolution of the Jonathan Drew (her father) mystery and then #8 featured two short stories that had little to do with the previous continuity. Then Marv left the book. Unfortunately, he had left a lot of loose threads.

First of all, why had Jerry Hunt and Jessica fallen in love so quickly? Where had Jerry seen Jessica before? Why had Magnus chosen Jessica to help? Why did Jessica know about classical literature she hadn't yet read? Who were the Brothers Grimm? Why had Hangman shown up only to tie her up and leave her in the house? What was going on whenever the Brothers Grimm showed up and why did one act looney and the other sane? And would Jessica ever get a job?

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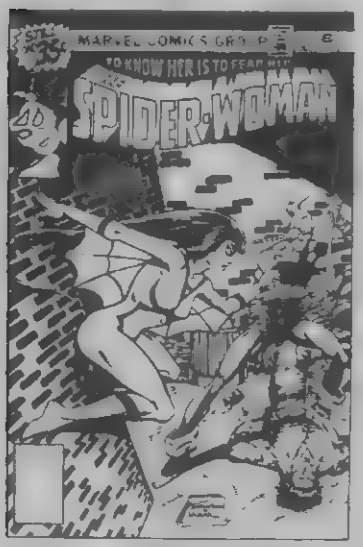
So Mark Gruenwald took over. I'm not privvy to these things, but it's apparent that Marv didn't tell Mark (or new editor Roger Stern) what the answer to all these questions was. Suddenly, Jerry Hunt, so loving of Spider-Woman's rescue of him in previous issues, was resentful, and Jessica began to question their relationship. The Brothers Grimm mystery was finally solved (they were Mrs. Dolly's sons, who were actually the spirit of Mr. Doll, her husband who had been transferred into two doll effigies) as Magnus was forced into performing a spirit-transference on Jerry Hunt. Unfortunately, the whole thing didn't really jibe with what Marv had written, as the antics of the brothers in earlier issues weren't explained and the climax — the spirit of Mr. Doll had been the spirit of the two brothers, unbeknownst to Mrs. Dolly, and when Spider-Woman saved Jerry, the spirit left the sons and transferred to nowhere -- didn't work since the sons were capable of telling her who they were. Then, in a couple of issues, both Magnus and Jerry were sent packing, unceremoniously departing a strip they were obviously meant to be long-running supporting cast members in.

In the meantime, Mark was busy setting up mysteries of his own. In his first issue, a rather tasteless villain named The Needle (a tailor who had been beaten by young toughs and could not talk) who sewed his victims' lips together was introduced. The problem is, he had a paralyzing gaze that prevented his victims from moving or shouting that was left unexplained. Then, the Gypsy Moth was introduced. This character spent an issue unraveling people's clothes and forming cocoons around them — with no explanation. In a three-part team-up with the Shroud (who Mark revived and refined quite well), Jessica ends up beating the tar out of Nekra, leader of a cult of Kali they're following, and putting her into a coma that is mentioned only in the next issue and then forgotten. In the meantime, Jessica has become a receptionist for an encounter institute, and through it she has discovered why people fear and hate her and receives medication to prevent it from happening that inexplicably works more than once despite her body's ability to become immune to anything foreign to her. In that issue she meets another rather revolting character, Waxman, whose flesh is composed of one-celled organisms, liking nothing better than to leap from his body onto unsuspecting females, smothering them in the process. For some reason, a blast of Spider-Woman's venom causes the flesh to completely leave the guys skeleton and lie on the floor in a lump. In #19 Jessica loses her receptionist job, makes a friend from her encounter group named Lindsay McCabe, and meets Jack Russell again. While there, everyone is attacked by The Enforcer, for reasons left unrevealed, although Jessica tells Jack that she'll be back the next night. Since the next issue, in which Spider-Man and Spider-Woman meet for the first time, was Mark's last, that mystery will probably remain unsolved. Unfortunately, Mark's reputation as a continuity enthusiast (he edits and publishes OMNIVERSE which is almost solely devoted to it) is not enhanced by his twelve issue run on the book.

This is especially emphasized by the last few issues, written by Michael Fleisher and edited by Jim Shooter. Neither seems to have read any of the previous issues. Aside from getting Jessica's name right, and a perfuctory mention of Lindsay McCabe's name, everything else was forgotten. Now a bounty-hunter, Jessica is hooked up with a wheelchair-bound genius named Scotty McCabe, and is now known to a police captain. Scotty doesn't

know that Jessica and Spider-Woman are the same person, which of course, means some kind of Steve Trevor or Lois Lane relationship.

Marv Wolfman and Mark Gruenwald each had their weaknesses -- Marv needs an editor (he's got one now) to correct his spelling and grammatical errors and to remove some of the excesses (use of nicknames, overdramatic repetition and "damn"s and "hell"s), while Mark hasn't gotten consistent characterization down yet. Yet both of them are veritable Rod Serlings next to Fleisher, who, surprisingly, doesn't sink to the depths of gore he has in the past to be rock bottom. In transferring to Marvel he seems to have forgotten all about pacing, characterization, and the inner logic needed to make a series work. (If you want to see evidence of this, find a copy of #21.) My question is "why?"



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Now that SPIDER-WOMAN is a Saturday morning TV show, and since the character is probably selling well (it is in fan circles, at least), there's no reason for this cavalier treatment. Any of the many tacks begun in the first twenty issues could have been taken and followed and we'd have had a well-done, consistent and enjoyable comic. Instead, because of the infamous Marvel Effect (a writer naturally gravitates away from any title he's written for longer than six issues), we must suffer through an incredibly confusing, tantalizingly rich with potential mass of non-agreeing continuity. Look at all of the dangling plot threads, the wasted characters and the basic attractiveness of the main character and you could cry.

The comic is still being published.. Perhaps Fleisher will solve some of the mysteries. Maybe Steve Leialoha will do what Frank Springer couldn't do and restore the visual style Carmine Infantino gave it. And maybe someone at Marvel will try to see that some consistency of continuity is maintained. It's the least they can do.

- Mike Tiefenbacher

[Continued from page 15]

zieres.

I sold five pages to METAL HURLANT (my Möebius satire from NO DUCKS COMIX and a page that first appeared at the San Diego Comicon). I'm drawing two SPIDER-MAN issues and the SPIDER-WOMAN book. Whether or not this is permanent depends on many nebulous factors.

DON NEWTON, Phoenix, AZ: An unusual "newsy" item for TCR: An upcoming issue of MUSCULAR DEVELOPMENT Magazine (December, I think), will feature an article on me, my comic book work and body building activities. Some of the weight lifters in your readership might enjoy this.

[Note: Look for our next issue for a cover featuring Green Lantern by Don and Terry Austin. MT]

DON GLUT, North Hollywood, CA: Sorry I couldn't make it to Chicago this year or that you didn't make it to San Diego. But a lot's been happening to West Coast comics people now that none of us seem to be able to get work with Marvel. I, for instance, have just written the novel (with George Lucas) of THE EMPIRE STRIKES BACK, am doing more TV, Big Little Books, a brand new sf strip for ADAM with Alfredo Alcala, a feature length film for Seymore Borde and Associates, etc.

[Hope no one minded that we quoted you three verbatim. We'll have a regular lettercol next issue. MT]

We made a number of omissions and downright errors last month. In editing out my answers to the lettercol, it wasn't clear that Denis McFarling does the logos for Cat Yronwode's SPIRIT series. George Rackett should have been credited as photographer on FANDOM CONFIDENTIAL. And in Cat's SPIRIT essay, a sentence on page 51 should have read: "Eisner was a master storyteller and his surrealistically brilliant graphic narratives were literally light years ahead of anyone else's in their moodiness, their philosophical and psychological depth and in the sheer inventive playfulness of their visual forms -- ..." Also, the captain should have read YOUTH DAY and not TOOTH DAY on page 52. I guess a combination of the Spirit's tongue-in-cheek expression on that page and my own dental aches combined to confuse my psyche into typing that. Our apologies. -MT

[Continued from page 6]

around with clenched teeth. If it were not for the fact that most of the costumes and sound effects are taken verbatim from BG, I don't know if I would have related the two at all. Sure, there's rotten dialogue, bad acting and unimaginative sets (so much of BUCK seems to happen in hallways) -- but it's not as painful to watch as BG. Who knows? Maybe this will succeed... A MAN CALLED SLOANE is unbelievably dull. Robert Conrad is sometimes charismatic, but T.R. Sloane is such a non-entity and the "secret organization" he belongs to so "original" (aside from its blantant Bond-copy weapons lab, the whole thing looks like an insurance office), that even the concept isn't worth sitting through the tired, cops 'n' robbers scripts... HART TO HART, whose scripts aren't much better, at least has Stefanie Powers and Robert Wagner to provide interest... STRUCK BY LIGHTNING at least has Jack Elam, who is marvelous as the Frankenstein monster. Unfortunately, it also has Jeffrey Kramer, possibly the most repulsive and unsympathetic comedy lead since Don Rickles, with no where near the talent... TRAPPER JOHN, M.D. isn't as bad as some critics have made it out to be. Apparently, some feel cheated that this Trapper isn't played by Wayne Rogers, and damn the whole thing because of it. I think that the series has the potential to be every bit as entertaining as M*A*S*H (which it is definitely structured to resemble) IF they get away from standard medical plotting and focus on characters. Gregory Harrison is very good, but so far Pernell Roberts hasn't revealed much of himself, and there really hasn't been much attempt to reconcile his characterization with Rogers' on M*A*S*H. But then, Lou Grant has never mentioned Mary Richards on his show either... WORKING STIFFS is okay. Now that I've seen him, Jim Belushi is no longer a mystery. Michael Keaton's the funny one... Just as I find TAXI very erratic in its quality, THE ASSOCIATES seems to have the same ability to waver between hilarious and flat. The other problem I have is that Martin Short isn't really strong enough to carry the show which he's asked to do since Wilfrid Hyde-White is in more or less a cameo role... Finally, BENSON. Unlike its parent, SOAP, this show is locked into one situation, and one finite set of regulars. Since Susan Silver wrote the pilot, it had much the same flavor. The proceeding episodes, though, indicate that that level of humor is going to be hard to maintain. It would be a shame for Robert Guillaume to end up as star of a spiritual descendent of THE JEFFERSONS.

- Rona Blabbit

TCR Message

As you may have noted, we have raised our cover price to $1.25. This was done at the request of our distributor, and you that subscribe will be glad to note that we do not intend to raise the subscription prices at this time. That means that those of you who want to subscribe at first class rates will be paying exactly what you would if you bought TCR off the newsstands. And, of course, the second class subscription is a bargain, a savings of $6.00 over a year's time.

We continue to have trouble with trucking firms. Consolidated Freightways managed to lose 900 pounds of TCR (4,660 copies), so a great number of dealers never received their shipments of #173. We have a few hundred copies left for those of you who have missed it because of that, and it's first come first served (for $1.25 a copy). We're taking steps to make sure that never happens again.

Because of the various columns done for us and the two timely interviews, our letter column and fanzine reviews have been edited to next to nothing over the past two months. We hope to include a large section for each in #175. The Alley Award ballot will also appear next month.

We'd like to take this opportunity to thank all the people we met at the Chicago Comicon, Chicago Creation Con and the Minneapolis Comic Con, and the people involved with making those conventions enjoyable. We'd like to make a special thank you to Bob and Sody Clampett for a really enjoyable cartoon program in Minneapolis. Just one question: Why isn't BEANY AND CECIL syndicated in the U.S.? And if it is, why aren't we seeing it here?

– Mike Tiefenbacher

U.S. Postal Service STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION (Required by 39 U.S.C. 3685)

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E. Total distribution	9,735	10,323
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G. Total	10,167	11,000

11. I certify that the statements made by me above are correct and complete. Jerome L. Sinkovec, Pub.

12. For completion by publishers mailing at the regular rates (Section 132.121, Postal Service Manual)

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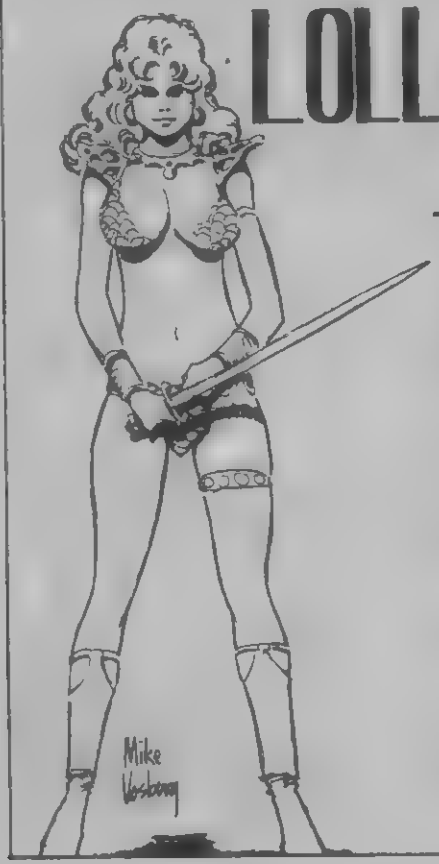
Jerome L. Sinkovec, Publisher



LOLLAPALOOSA #3

PRO ART
INDEXES
E.C. COMICS
PORTFOLIOS

FEATURING THE GREAT ART OF

NEAL ADAMS
VAUGHN BODE
FRANK BRUNNER
JOHN BUSCEMA
ERNIE CHAN
HOWIE CHAYKIN
AL FELDSTEIN
MIKE GRELL
PAUL GULACY
FRED HEMBECK
JACK KAMEN
JACK KIRBY
ROY KRENKEL
HARVEY KURTZMAN
DON MARTIN
AL MILGROM
MIKE NASSER
DON NEWTON
MARSHALL ROGERS
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JIM STARLIN
JOE STATON
DUFFY VOHLAND
MIKE VOSBURG
WALLY WOOD
BERNI WRIGHTSON
AND MORE!

IN DEPTH ILLUSTRATED INDEXES OF:
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MODESTY BLAISE
by Peter O'Donnell & Enrique Romero

MODESTY BLAISE
by PETER O'DONNELL
I'VE GOT TWO MORE CONTACTS TO TRY IN STANBUL THEN WE'LL MOVE ON TO ATHENS
I'M WORR ED ABOUT YOU, WILLIE... YOU JUST GO ON L KE A MACH NE
I WISH YOU'D GET STONED OR SMOKE YOURSELF HOARSE, OR MAKE LEWD ADVANCES TO ME... YOU KNOW JUST TO EASE THE KINKS OUT
ANOTHER TIME, MAUDE... TONIGHT I'LL TEACH YOU HOW TO CHEAT AT CARDS — WE'LL START WITH BOTTOM-DEALING THE HOLD-OUT AND THE TWO-HANDED SHIFT
2677

MODESTY BLAISE
by PETER O'DONNELL
ON CAPRI MODESTY IS GRADUALLY CONDITIONED TO REACT AGAINST A VICIOUS ENEMY... WILLIE GARVIN
AND FINALLY ANOTHER CLOSE-UP.
DO NOT FORGET THAT FACE MODESTY... ONE DAY PERHAPS WITHOUT WARNING YOU WILL SEE IT AND IN THE SAME MOMENT YOU WILL DIE — UNLESS YOU KILL HIM FIRST
AM I ANY GOOD WITH A GUN?
THE MIND MAY HAVE FORGOTTEN, BUT THE NERVES AND SINEWS REMEMBER — DEAR CHILD YOU ARE SUPERB
2678

MODESTY BLAISE
by PETER O'DONNELL
THAT CREATURE RUINED YOU ... IT MUST BE TORTURE FOR YOU PRETENDING FRIENDSHIP
NO SEÑORA... I AM THE CAT PLAYING WITH THE MOUSE
I LOOK AT HER, AND I THINK... THERE IS THE GUN WITH WHICH SHE WILL KILL GARVIN
SOON WE MUST PLAN THE FINALE... I THINK IT IS TIME YOU ALLOWED YOURSELF TO FALL INTO GARVIN'S HANDS — HE LEFT ISTANBUL FOR ATHENS TODAY
2679

MODESTY BLAISE
by PETER O'DONNELL
AS THE DAYS GO BY, DR BALIM INTENSIFIES MODESTY'S RE-TRAINING...
Ready Sarch...
AS THE LIFE-SIZE CUT-OUT OF WILLIE SHOWS ABOVE THE WALL
EXCELLENT! YOU WERE NOT FOREWARNED, YET YOU REACTED TO THE IMAGE OF GARVIN WITH A KILLING SHOT IN THREE TENTHS OF A SECOND!
2680

MODESTY BLAISE
by PETER O'DONNELL
S GOOD SHOOTING— GREAT!
AND NOW SOME ORDINARY TARGET PRACTICE I THINK—
NO.
I... HAVE AN UNARMED COMBAT SESSION LATER WITH MURAD AND HIS BOYS... BUT NO MORE SHOOTING TODAY
I SAW, HANS... THE SYMBOLIC KILLING OF GARVIN DISTRESSED HER
YES... AFTERWARDS! BUT THE THING WAS DONE BY REFLEX BEFORE SHE COULD PREVENT HERSELF— IT IS INTENSELY AMUSING!
2681

MODESTY BLAISE
by PETER O'DONNELL
WHAT'S WRONG WITH ME?... MAHMOUD AND SELNA BAUM AND MURAD. THEY'RE ALL OLD FRIENDS I'VE WORKED WITH FOR
LIKE TAKING ORDERS FROM MAHMOUD
I WISH I COULD REMEMBER... I'M SURE THERE USED TO BE SOMEBODY CLOSE...
ARE YOU STILL CONFIDENT YOU
YOU MIGHT— BUT IT WON'T ARISE
2682

MODESTY BLAISE
by PETER O'DONNELL
SELNA CALLED FROM ATHENS SHE HAS LOCATED GARVIN AND IS ABOUT TO PLAY BAIT FOR HIM
THEN SOON THE OPERATION CAN BEGIN
AND YOU WATCH HER BREAK MAHMOUD WHEN THE BLOW IS STRUCK IN THE RIGHT PLACE EVEN THE STRONGEST BREAK
IN ATHENS... WELL THAT'S TWO GREEK VILLAINS WHO CAN'T GIVE US ANY HELP— WHICH OF YOUR LOVELY FRIENDS DO WE CALL ON NEXT WILLIE?
NEXT WE GO AND 'AVE A QUIET DRINK...
2683

MODESTY BLAISE
by PETER O'DONNELL
I'VE ALWAYS WANTED TO GO UP ON THE ACROPOLIS AND WATCH THE DAWN COME UP... BUT I GUESS IT'S NOT ON THE PROGRAMME
WE MIGHT JUST DO SOMETHING LIKE THAT MAUDE...
...IT'S NICE AND LONELY UP THERE AT NIGHT
DON'T SAY YOU'VE GOT DESIGNS ON ME AT LAST— OR RATHER DO SAY.
NO... BUT I MIGHT 'AVE DESIGNS ON THAT LITTLE DARK NUMBER— SHE'S BEEN TALKING JIS SINCE WE LEFT PRAGUE
2684

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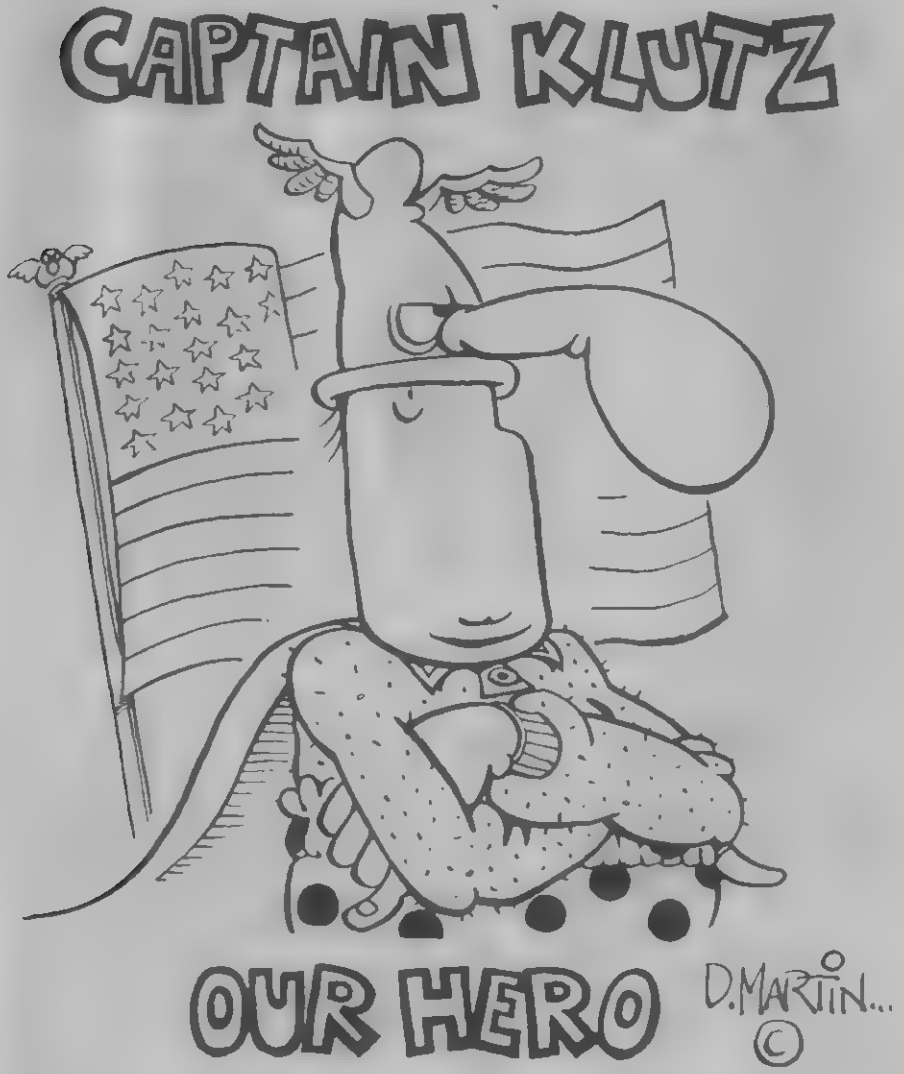

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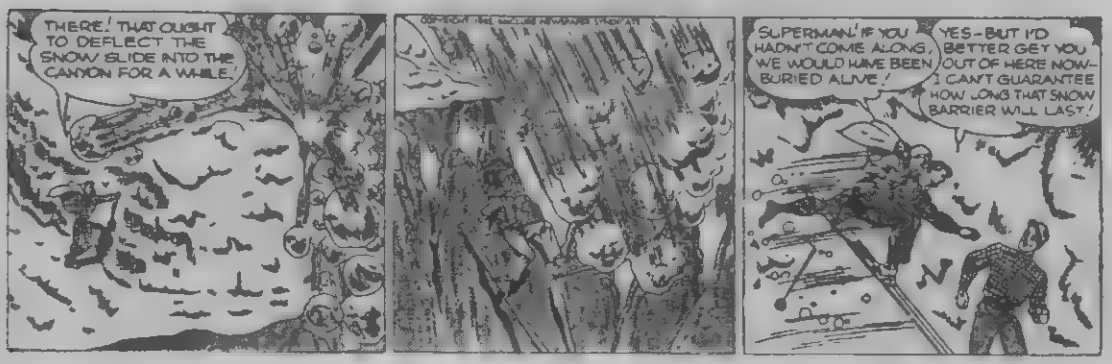
SUPERMAN by Siegel & Shuster

I'VE GOT TO ACT FAST— OR LOIS AND REGGIE AND MORTIMER WILL BE BURIED UNDER HUNDREDS OF TONS OF SNOW!
WHOA, THERE!... NOW, FOR A LITTLE DEMONSTRATION OF REVERSE GRAVITY!
MOVING AT LIGHTNING SPEED, THE MAN OF TOMORROW STARTS PILING UP THE MASS OF SLIDING SNOW AS FAST AS IT TUMBLES DOWN!
EVERYTHING— — THAT COMES DOWN— -GOES UP!


THERE! THAT OUGHT TO DEFLECT THE SNOW SLIDE INTO THE CANYON FOR A WHILE!
SUPERMAN! IF YOU HADN'T COME ALONG, WE WOULD HAVE BEEN BURIED ALIVE!
YES—BUT I'D BETTER GET YOU OUT OF HERE NOW— I CAN'T GUARANTEE HOW LONG THAT SNOW BARRIER WILL LAST!

WHY, IT'S—IT'S MORTIMER, THE CLERK IN MR. CLUTCH'S LAW OFFICE!
QUITE A COINCIDENCE ISN'T IT?
A LUCKY THING THAT SNOW SLIDE CAME ALONG, EH, REGGIE?
LUCKY?? WHAT ARE YOU TALKING ABOUT, SUPERMAN?
MORTIMER COULD ENLIGHTEN YOU, LOIS—BUT THIS IS WHERE MORTIMER GETS OFF!
—SO SUPERMAN REALIZES THAT I WAS MERELY THE BAIT MR CLUTCH PLANTED IN ORDER TO PROVE THAT REGGIE WAS A COWARD AND A FRAUD!—
AND I'M LEAVING YOU HERE, LOIS. I WANT TO HAVE A LITTLE TALK WITH REGGIE ALONE!

WH-WHERE ARE YOU TAKING ME?
OH, JUST UP A BIT WHERE WE CAN BE ALONE AND HAVE A FRIENDLY LITTLE CHAT!
YOU SEE, REGGIE, I HAPPEN TO-ER-ADMIRE LOIS LANE VERY MUCH. SHE'S TOO NICE A PERSON TO BE HURT BY SOMEBODY WHO'S SEEKING TO MARRY HER MERELY FOR HER MONEY. I THINK SHE OUGHT TO BE TOLD THE TRUTH, DON'T YOU?
WHY—I—I—CERTAINLY HAVE NO ULTERIOR MOTIVES...
OOPS! YOU MUST HAVE SLIPPED!
EEEEEHHH!
YOU SEE WHAT HAPPENS WHEN YOU TELL LIES, REGGIE? MAYBE YOU WON'T BE SO FORTUNATE NEXT TIME IF YOU DON'T TELL THE TRUTH!

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The Menomonee Falls Gazette

REMEMBER, REGGIE, YOU'RE TO TELL LOIS THE TRUTH ABOUT YOURSELF - OR I MAY NOT BE QUITE FAST ENOUGH TO SAVE YOU NEXT TIME.
ULP!
(- I - I'VE ALREADY ASKED LOIS TO MARRY ME. WHAT WILL I DO NOW IF SHE SAYS YES? !-)
LATER...
REGGIE, YOU ASKED ME A WHILE AGO IF I'D MARRY YOU. DIDN'T YOU?
YES- ER THAT'S- BUT-
WELL, I'M READY TO ANSWER YOU NOW. I'VE MADE UP MY MIND!

YES, REGGIE, I'M READY TO GIVE YOU AN ANSWER TO YOUR PROPOSAL OF MARRIAGE!
YES, BUT- (-GOSH! IF I GO AHEAD WITH THIS COURTSHIP, SUPERMAN'S LIKELY TO TAKE ME APART!-)
REGGIE, I LIKE YOU VERY MUCH-
BUT-
- BUT THE ANSWER IS - NO.
WELL, THAT'S A REL'EF!
?

WELL!! YOU SEEM AWFULLY GLAD THAT I'M NOT MARRYING YOU, REGGIE!
I'M SORRY, LOIS, BUT, YOU SEE, SUPERMAN- MADE ME PROMISE TO TELL YOU THE TRUTH ABOUT MYSELF - THAT I'M REALLY A FORTUNE HUNTER WHO PURPOSELY ARRANGED TO MEET YOU.
DON'T YOU UNDERSTAND? IF YOU'D SAID YES, I'D HAVE BEEN IN THE AWKWARD POSITION OF TURNING DOWN $3,000,000 BY TELLING YOU THE TRUTH. THIS WAY, THERE'S NO PROBLEM. I DON'T LOSE ANYTHING!
I - I GUESS I'M PRETTY MUCH OF A HEEL, LOIS - BUT I REALLY LIKE YOU, MONEY OR NO MONEY!
HMPH! THAT'S SOME CONSOLATION!
BUT IT DOESN'T MATTER, ANYHOW. I'M NOT MARRYING YOU OR ANYONE ELSE - AND TOMORROW MR. CLUTCH WILL BE THE NEW HEIR TO THE $3,000,000 UNCLE PHINEAS LEFT.

THE LAW OFFICES OF SILAS CLUTCH
SINCE I HAVEN'T MARRIED WITHIN THE TEN-DAY PERIOD, MR CLUTCH, UNDER THE TERMS OF UNCLE PHINEAS' WILL, YOU ARE TO RECEIVE THE $3,000,000 INHERITANCE.
(-I CAN HARDLY WAIT TO OPEN THIS BOX - OF COURSE I DIDN'T WANT THE MONEY, BUT..
I - SOMEBODY - GIVE ME WATER - QUICKLY...
WHY, WHAT'S THE MATTER MR. CLUTCH?
MATTER? THE MONEY IN THIS BOX WAS ISSUED IN 1893 BY GENERAL JOSE MARTINEZ HEAD OF THE SHORT-LIVED REVOLUTIONARY GOVERNMENT OF THE REPUBLIC OF SAN OCO IN CENTRAL AMERICA-
-AND IS NOW COMPLETELY WORTHLESS

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THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
DO ME A FAVOUR, MAN!.. WE'VE JUST CLIMBED TEN THOUSAND RUDDY STAIRS!
WHERE'VE YOU TWO BEEN?
CREASED
WHAT'S THE SCENE MAN? HAVE THEY CLOBBERED THAT RAT ST AGNEW?
NO, HE BENED OK JUST STOPPED HIM HEALING HIMSELF THROUGH THE WINDOW
OOOH
STAND BACK PLEASE
S HE GONNA BE ALL RIGHT?
WE'RE NOT SURE YET. HE CRASHED HIS HEAD ON THE WALL WHEN I KNOCKED HIM OVER

THE SEEKERS
HOW S HE DOCTOR?
I WAS AFRAID OF CONCUSSION BUT THERE'S NO SIGN OF THAT JUST BAD BRUISING
WHO DO YOU REPRESENT AN HOW MUCH DO I OWE THEM?
WE REPRESENT DOSSWATTER AND HOWARD AND YOU DON'T OWE THEM ANYTHING.
THEY RETAINED US TO FIND YOU AND LET YOU KNOW THAT YOU'RE DUE TO COLLECT A LEGACY UNDER THE TERMS OF YOUR UNCLE'S WILL
WHA-A-AT?

THE SEEKERS
STEADY ON OLD BEAN. YOU'RE NOT FIT TO BE DOING ANY MORE CHASING ABOUT TONIGHT
HOW DO WE GET TO THESE DOSSWATTER AND HOWARD PEOPLE? I WANT TO GET MY HANDS ON THE MONEY!
YOU'RE DEAD RIGHT - I FEEL TERRIBLE
ALFRED DOSSWATTER WON'T BE AVAILABLE TILL THE MORNING YOU'D BETTER MAKE YOURSELF COMFORTABLE ON OUR SOFA FOR THE NIGHT
COULDN'T I GO HOME?
I DON'T THINK THAT'D BE WISE YOUR CREDITORS ARE ALL DOWN IN THE STREET WAITING FOR YOU TO POKE YOUR NOSE OUT OF THE DOOR

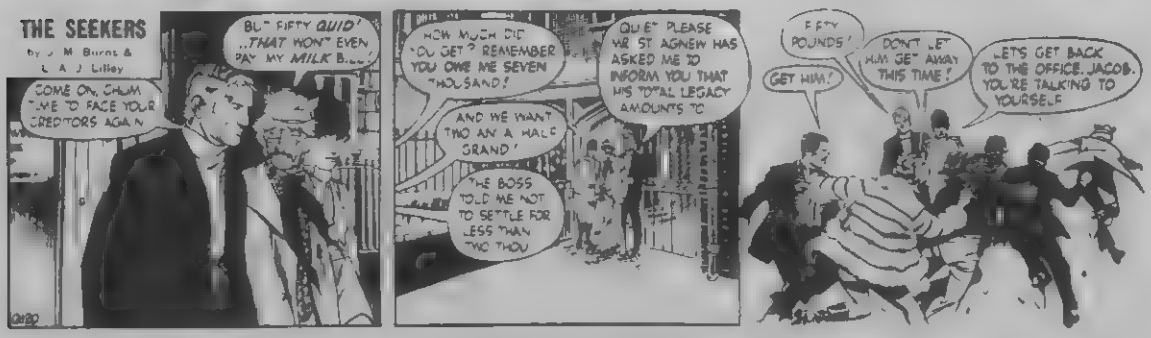
THE SEEKERS
COME ALONG OYR US MAKEY-MAKEY! IT'S TIME TO GO DOWN TO CLEFFORDS INN AND FIND OUT HOW MUCH YOUR UNCLE LEFT YOU
OOH! I FEEL I'LL S THERE ANY CHANCE OF A CUP OF COFFEE PLEASE?
YOU'RE A LIFE SAVER MISS FROST
DRINK UP AND PULL YOURSELF TOGETHER MR ST AGNEW
WE HAVE TO FIGURE OUT SOME WAY OF GETTING YOU OUT OF HERE WITHOUT YOUR ER FRIENDS NOTICING THEY'VE BEEN PATROLLING THE STREET A... ALL DAY
LET THEM COME WITH US I'LL GIVE ME GREAT PLEASURE TO PAY THEM ALL OFF

The Menomonee Falls Gazette

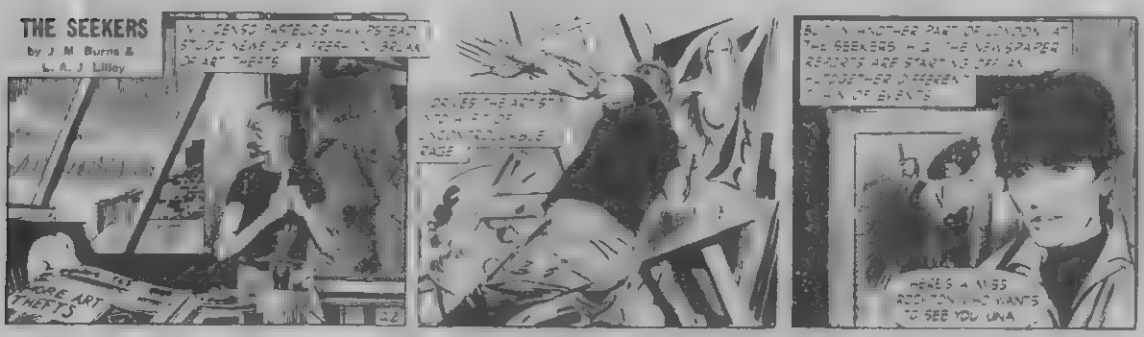
THE SEEKERS
by J M Burns &
L A J Lilley
HERE COMES THE LOUSY RAT NOW!
HOLD EVERYTHING!
WHERE'S OUR MONEY?
WE'RE GOING DOWN TO THE SOLICITOR'S OFFICE SO THAT MR ST AGNEW CAN BE FORMALLY ADVISED OF HIS LEGACY
MR ST AGNEW HAS ASKED ME TO SAY THAT HE HAS NO OBJECTION TO ANY OF YOU COMING WITH US
YOU'RE RUDDY WELL RIGHT WE'RE GOING TO COME WITH US!
OH KEY! WHEN THIS LITTLE MOTORCADE HITS THE CITY FOLKS WILL THINK IT'S THE LORD MAYOR'S PARADE!

THE SEEKERS
by J. M Burns &
L A Lilley
THIS IS IT CYRUS. IN A COUPLE OF MINUTES ALL YOUR TROUBLES SHOULD BE OVER
COME IN
ALFRED
EXCUSE ME GOOD PEOPLE BUT I'M IN THE MIDDLE OF MY MORNING YOGA SESSION
CARRY RIGHT ON ALFRED WE'VE BROUGHT CYRUS ST. AGNEW TO SEE YOU
I'M DELIGHTED TO SEE YOU MY DEAR YOUNG MAN. I REGRET TO INFORM YOU THAT YOUR UNCLE ERASMUS CHAUNCEY DIED JUST OVER FOUR WEEKS AGO BUT I TRUST THAT THE CONTENTS OF HIS WILL MAY BE OF SOME SMALL COMFORT TO YOU
NOT TOO SMALL I HOPE!

THE SEEKERS
by J M Burns &
L A J Lilley
WHAT TIME IS IT SUSANNE?
ER TEN PAST TEN ALFRED
GOOD MY YOGA EXERCISES ARE COMPLETED
NOW WHERE ON EARTH DID I PUT THOSE PAPERS?
WHY CAN'T HE HURRY UP? I'M BUSTING TO KNOW HOW MUCH I'VE GOT TO COME!
HANG ON CYRUS... ALL IN GOOD TIME
AH YES... YOUR LATE LAMENTED UNCLE ORIGINALLY INTENDED TO LEAVE YOU HIS ENTIRE ESTATE..
TO YOU A TOKEN SUM OF FIFTY POUNDS. THE REST IS TO GO TO THE BRITISH SAILORS LEAGUE
WHA A AT?


THE SEEKERS
by J M Burns &
L A J Lilley
BUT FIFTY QUID! ..THAT WON'T EVEN PAY MY MILK B...
COME ON, CHUM TIME TO FACE YOUR CREDITORS AGAIN
HOW MUCH DID YOU GET? REMEMBER YOU OWE ME SEVEN THOUSAND!
AND WE WANT TWO AND A HALF GRAND!
THE BOSS TOLD ME NOT TO SETTLE FOR LESS THAN TWO THOU
QUIET PLEASE MR ST AGNEW HAS ASKED ME TO INFORM YOU THAT HIS TOTAL LEGACY AMOUNTS TO
FIFTY POUNDS!
GET HIM!
DON'T LET HIM GET AWAY THIS TIME!
LET'S GET BACK TO THE OFFICE, JACOB. YOU'RE TALKING TO YOURSELF

THE SEEKERS
by John Burns and Les Lilley



THE SEEKERS
by J M Burns &
L A J Lilley
MISS ROCHTON THIS IS OUR DIRECTOR UNA FROST
PLEASED TO MEET YOU MISS ROCHTON WHAT CAN WE DO FOR YOU ?
WHAT MAKES YOU THINK THEY WILL ... MISS ROCHTON ?
THE THIEVES SEEM TO BE TAKING ONLY PAINTINGS BY PASTELO. AND AS FAR AS I KNOW MINE ARE THE ONLY ONES LEFT IN PRIVATE HANDS

THE SEEKERS
by J M Burns &
L A J Lilley
WHY GUARD THEM OF COURSE
ER WHAT EXACTLY DO YOU WANT US TO DO ABOUT THESE PASTELO PAINTINGS OF YOURS ?
I'M VERY SORRY, BUT YOU'VE COME TO THE WRONG FIRM. WE DON'T ACT AS SECURITY GUARDS, WE CONCENTRATE ON TRACING MISSING PEOPLE
AH ! BUT HOW WOULD YOU LIKE TO HAVE THE CHANCE OF RECOVERING ALL THE PAINTINGS STOLEN SO FAR AND EARNING A REWARD OF OVER £20,000 ?
HMMM ! I THINK MAYBE YOU HAVE COME TO THE RIGHT FIRM AFTER ALL MISS ROCHTON

THE SEEKERS
by J M Burns &
L A J Lilley
PERHAPS YOU WOULD FETCH MISS ROCHTON A CUP OF TEA WHILE SHE TELLS ME ABOUT THESE PAINTINGS OF HERS SUSANNE ?
OF COURSE UNA
HOW HAVE YOU MANAGED TO ACQUIRE TEN SUCH VALUABLE PAINTINGS ?
WELL, FOR MANY YEARS I WAS VICENSO PASTELO'S PATRON. EVEN SO I ONLY MANAGED TO BUY THE LAST ONE A FEW MONTHS AGO
ARE THEY WELL GUARDED AT PRESENT ?
OH, YES... MY HOME IS IN THE CHANNEL ISLANDS AND, BESIDES BEING REMOTE I'VE HAD AN ADEQUATE BURGLAR ALARM SYSTEM INSTALLED

The Menomonee Falls Gazette

THE SEEKERS
by J M Burns & L A J Lilley
IF YOU COME OVER TO MY ISLAND I'M SURE YOU'LL STAND A CHANCE OF APPREHENDING THE THIEF AND EARNING THE REWARDS STILL BEING OFFERED
ON TOP OF WHICH I MYSELF WILL PAY A FEE OF FIVE HUNDRED POUNDS FOR PROTECTION DURING THE NEXT MONTH
LEAVE IT TO US MISS ROCHTON. WHEN ARE YOU GOING BACK HOME?
I WAS HOPING TO LEAVE TOMORROW MORNING
MR. BENEDICK AND I WILL TRAVEL WITH YOU

I CAN'T THINK WHY UNA ACCEPTED A JOB OF GUARDING TEN MOULDY OLD PAINTINGS
AIR TERMINAL
FOR THE USUAL REASON JACOB... MONEY!
THE JOB ISN'T REALLY IN OUR LINE BUT UNA CAN SMELL FAT PROFITS
AH WELL... NEVER ACCEPTED JOBS FOR MUCH SLIMMER PICKINGS THAN THAT!
AIR
AND THERE'S OUR EMPLOYER AND TRAVELLING COMPANION MISS ROCHTON
I THINK I'M GOING TO ENJOY MYSELF SHE LOOKS A NICE OLD GIRL DOESN'T SHE?

THE SEEKERS
by J M Burns & L A J Lilley
THANK YOU, MISS ROCHTON. BUT THEY'LL BE SERVING A MEAL ON THE FLIGHT
WOULD EITHER OF YOU TWO YOUNG PEOPLE CARE FOR A CUCUMBER SANDWICH?
OH I FIND THE FOOD SERVED ON THESE THINGS VERY UNREWARDING. BESIDES WE HAVE A RATHER LONG BOAT TRIP AFTER WE LEAVE THE AIRCRAFT. ER... I TRUST THAT YOU CAN DRIVE A SPEEDBOAT MR BENEDICK?
JUST ABOUT MISS ROCHTON
A FEW HOURS LATER...
NOW THIS IS A POWERFUL BOAT— WHO USUALLY HANDLES IT?
I DO MR BENEDICK I DO

THE SEEKERS
by J M Burns & L A J Lilley
THANK YOU MR. BENEDICK. I'M CERTAINLY GLAD TO BE HERE AFTER THE BUSTLE OF LONDON
HERE WE ARE — HOME SWEET HOME
THERE IT IS — ROCHTON HOUSE
WHAT A BEAUTIFUL PLACE!
HMMMM... IT'S A BIT ISOLATED ISN'T IT?
NOT USUALLY. I HAVE QUITE A LARGE DOMESTIC STAFF THOUGH I MUST CONFESS ALL BUT ONE OF THEM ARE TAKING THEIR ANNUAL LEAVE AT PRESENT

ST Pocket Checklist

November 1979

DC

- ☐ ACTION COMICS #504
- ☐ ADVENTURE COMICS #468
- ☐ BATMAN #320
- ☐ THE BRAVE AND THE BOLD #159
- ☐ DC COMICS PRESENTS #18
- ☐ DETECTIVE COMICS #488
- ☐ THE FLASH #282
- ☐ GHOSTS #85
- ☐ G.I. COMBAT #218
- ☐ GREEN LANTERN #125
- ☐ HOUSE OF MYSTERY #277
- ☐ JONAH HEX #33
- ☐ JUSTICE LEAGUE OF AMERICA #175
- ☐ LEGION OF SUPER-HEROES #260
- ☐ MEN OF WAR #25
- ☐ THE NEW ADVENTURES OF SUPERBOY #2
- ☐ SECRETS OF HAUNTED HOUSE #21
- ☐ SGT. ROCK #337
- ☐ SUPER FRIENDS #29
- ☐ SUPERMAN #344
- ☐ TIME WARP #3
- ☐ UNKNOWN SOLDIER #236
- ☐ WARLORD #30
- ☐ WEIRD WAR TALES #84
- ☐ WEIRD WESTERN TALES #64
- ☐ WONDER WOMAN #264
- ☐ WORLD'S FINEST COMICS #261

Nat. Lampoon

- ☐ HEAVY METAL #33 [V3#8]
- ☐ NATIONAL LAMPOON #117 [V2#17]

Marvel

- ☐ AMAZING ADVENTURES #3
- ☐ THE AMAZING SPIDER-MAN #201
- ☐ THE AVENGERS #192
- ☐ BATTLESTAR GALACTICA #12
- ☐ CAPTAIN AMERICA #242
- ☐ CONAN THE BARBARIAN #107
- ☐ CRAZY #58
- ☐ THE DEFENDERS #80
- ☐ DOCTOR STRANGE #39
- ☐ FANTASTIC FOUR #215
- ☐ FANTASY MASTERPIECES #3
- ☐ FUN AND GAMES MAGAZINE #6
- ☐ GHOST RIDER #41
- ☐ THE INCREDIBLE HULK #244
- ☐ IRON MAN #131
- ☐ MACHINE MAN #13
- ☐ MARVEL PREMIERE #52 (Black Panther)
- ☐ MARVEL'S GREATEST COMICS #85
- ☐ MARVEL SUPER ACTION #16
- ☐ MARVEL TALES #112
- ☐ MARVEL TEAM-UP #90
- ☐ MARVEL TWO-IN-ONE #60
- ☐ MASTER OF KUNG FU #85
- ☐ THE MICRONAUTS #14
- ☐ POWER MAN #61
- ☐ ROM #3
- ☐ THE SAVAGE SHE-HULK #1
- ☐ THE SAVAGE SWORD OF CONAN #48
- ☐ SGT. FURY #156
- ☐ SHOGUN WARRIORS #13
- ☐ THE SPECTACULAR SPIDER-MAN #39
- ☐ SPIDER-WOMAN #23
- ☐ STAR WARS #32
- ☐ STAR WARS ANNUAL #1 (Delayed)
- ☐ TALES TO ASTONISH #3
- ☐ THOR #292
- ☐ WHAT IF? #19
- ☐ X-MEN #130
- ☐ X-MEN ANNUAL #3 (Delayed)

Gold Key

- ☐ ADVENTURES OF MIGHTY MOUSE #172
- ☐ THE BEAGLE BOYS VS. UNCLE SCROOGE #11
- ☐ BEEP BEEP, THE ROAD RUNNER #87
- ☐ BUGS BUNNY #216
- ☐ CHIP 'N' DALE #64
- ☐ DONALD DUCK #215
- ☐ FLASH GORDON #27
- ☐ HAPPY DAYS #6
- ☐ LITTLE LULU #257
- ☐ MICKEY MOUSE #203
- ☐ THE PINK PANTHER #72
- ☐ POPEYE THE SAILOR #154
- ☐ PORKY PIG #93
- ☐ TOM AND JERRY #326
- ☐ TUROK, SON OF STONE #125
- ☐ TWEETY AND SYLVESTER #101
- ☐ UNCLE SCROOGE #172
- ☐ WALT DISNEY'S COMICS AND STORIES #472
- ☐ WALT DISNEY SHOWCASE #54
- ☐ WALTER LANTZ WOODY WOODPECKER #186

Charlton

- ☐ ATTACK #21
- ☐ BILLY THE KID #135
- ☐ FIGHTIN' MARINES #149
- ☐ GHOSTLY TALES #142
- ☐ HAUNTED #48
- ☐ I LOVE YOU #129
- ☐ SECRET ROMANCE #49
- ☐ WAR #20

Warren

- ☐ CREEPY #114
- ☐ EERIE #108
- ☐ FAMOUS MONSTERS OF FILMLAND #160
- ☐ METEOR MAGAZINE
- ☐ 1984 #10
- ☐ VAMPIRELLA #84

On sale in December, 1979
Subject to change

ACTION COMICS #505
ADVENTURE COMICS #469
ALL-OUT WAR #4
BATMAN #321
THE BEST OF DC #4 (Best of '79)
THE BRAVE AND THE BOLD #160
DC COMICS PRESENTS #19
THE FLASH #283
GHOSTS #86
GREEN LANTERN #126
HOUSE OF MYSTERY #278
JONAH HEX #34
JONAH HEX AND OTHER WESTERN TALES #4
JUSTICE LEAGUE OF AMERICA #176
LEGION OF SUPER-HEROES #261
MEN OF WAR #26
NEW ADVENTURES OF SUPERBOY #3
SECRETS OF HAUNTED HOUSE #22
SGT. ROCK #338
SUPERBOY SPECIAL #1
SUPER FRIENDS #30
SUPERMAN #345
THE SUPERMAN FAMILY #200
SUPER-STAR HOLIDAY SPECIAL
THE UNEXPECTED #197
UNKNOWN SOLDIER #237
WARLORD #31
WEIRD WAR TALES #85
WEIRD WESTERN TALES #65
WONDER WOMAN #265

HEAVY METAL #36 [V3#9]
NATIONAL LAMPOON #118 [V2#18]

BATTLE OF THE PLANETS #5
BEAGLE BOYS VS. UNCLE SCROOGE #12
BEEP BEEP, THE ROAD RUNNER #88
BEETLE BAILEY #131
BORIS KARLOFF TALES OF MYSTERY #97
BUCK ROGERS #6
BUGS BUNNY #217
BULLWINKLE AND ROCKY #25
DAFFY DUCK #127
DONALD DUCK #216
HUEY, DEWEY AND LOUIE #61
LOONEY TUNES #30
MICKEY MOUSE #204
THE PINK PANTHER #73
POPEYE THE SAILOR #155
RIPLEY'S BELIEVE IT OR NOT! #94
SUPER GOOF #57
TOM AND JERRY #327
TWEETY AND SYLVESTER #102
UFO AND OUTER SPACE #25
UNCLE SCROOGE #173
WALT DISNEY'S COMICS AND STORIES #473
WINNIE-THE-POOH #17
WOODY WOODPECKER #187
YOSEMITE SAM #65

AMAZING ADVENTURES #4
THE AMAZING SPIDER-MAN #202
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DAREDEVIL #163
THE DEFENDERS #81
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FANTASY MASTERPIECES #4
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GHOST RIDER #42
HOWARD THE DUCK Magazine #3
THE HULK! #19
THE INCREDIBLE HULK #245
IRON MAN #132
KING CONAN #1
MAN-THING #3
MARVEL SPOTLIGHT #5
MARVEL SUPER ACTION #17
MARVEL SUPER-HEROES #87
MARVEL TALES #113
MARVEL TEAM-UP #91
MARVEL TWO-IN-ONE #61
MARVEL'S GREATEST COMICS #86
MASTER OF KUNG FU #86
THE MICRONAUTS #15
ROM #4
THE SAVAGE SHE-HULK #2
SAVAGE SWORD OF CONAN #49
SHOGUN WARRIORS #14
SPECTACULAR SPIDER-MAN #40
SPIDER-WOMAN #24
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The WISDOM OF THE SAGES

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STAR HAWKS
by Ron Goulart & Gil Kane

ISN'T THIS A MARVELOUS PLANET, DEAR BOY?
SO DELIGHTFULLY UNKEMPT.
WHILE AT STAR HAWKS HEADQUARTERS
GALLOPIN' GALAXIES!
IT'S ANOTHER TRIUMPH FOR DOC AJAX, BOYS!
THE OPERATION WAS A SUCCESS, DOC?
MOST EVERYTHING I DO S REX.
SO YOU SALVAGED RAKER'S BRAIN?
SALVAGED IT, INSTALLED IT IN A BIOSUPPORT SYSTEM OF MY OWN DESIGN.
WITHIN 24 HOURS RAKER WILL BE READY TO TELL ALL!
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ZAM! SO THAT'S ALL THAT'S LEFT OF RAKER?
HIS BRAIN NOW RESIDES SNUGLY IN THIS BIOSUPPORT SYSTEM...
...THANKS TO THE DEFTNESS OF DOC AJAX.
WHEN RAKER CRASHED ON THE HOOSEGOW HE WANTED TO CONFESS...
.. AND WE'RE DARN ANX OUS TO LISTEN!
I'M BUILD NG A VOXBOX.
AS SOON AS IT'S FINISHED WE PLACE THE BRAIN IN AND RAKER SPEAKS!
WHEN'LL THAT BE, DOC?
IF MY STAFF DOESN'T DAWDLE...
...HE'LL BE READY TO TALK TOMORROW, REX.
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LET US KNOW SOON AS RAKER CAN TALK DOC.
SHOULD ONLY BE A MATTER OF HOURS, LADS.
YOU LOOK GLUM, REX - DON'T SCIENTIFIC MIRACLES CHEER YOU UP?
GOT A HUNCH NAGGING AT ME CHAVEZ.
RAKER'S COMING HERE - YOU GUYS ESCAPING FROM THE STRONGHOLD...
SOMETHING'S NOT QUITE RIGHT.
SO YOU SUSPECT A PLOT... BUT ANY SPECIFICS?
NOPE... I JUST FIGURE WE'VE GOT TO BE DARN CAUTIOUS FOR AWHILE.
KANE GLUM
9-12
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SEE, DOC AJAX PRESERVED RAKER'S BRAIN.
ONCE IT'S RIGGED UP TO THIS NEW GADGET, RAKER'LL TALK.
GREAT! WE'LL BE ABLE TO FIND OUT WHERE THE STRONGHOLD WENT.
ZANG! WE OUGHT TO LEARN A STEWPOT OF OTHER STUFF AND---
HEY, BLABBERMOUTH! REX IS LOOKING FOR YOU
YOU BETTER BUTTON THAT LOOSE L.P. CHAVEZ!
THIS RAKER CAPER IS TOP SECURITY!
HOOEY, SNEER! TAMS THE LIGHT OF MY LIFE HER I TRUST.
SMART COOKIES DON'T TRUST ANYBODY, BRIGHT EYES!
KANE GLUM
9-13
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STAR HAWKS
by Ron Goulart & Gil Kane

IF YOU'RE THROUGH SHOOTING OFF YOUR BAZOO CHAVEZ...
. REX WANTS TO SEE YOU!
FAREWE..., TAMMANY...
...BUT STAND BY FOR ANOTHER ROMANTIC INTERLUDE.
MUSH!
MAKE IT SOON.
AT THE DISTANT STRONGHOLD...
A MESSAGE IS COMING IN FROM THE HOOSEGOW!
TUT TUT.. DON'T GET ALL STEAMED UP DEAR BOY.
ATTENTION, MASTER JIGSAW!
I HAVE NEWS ABOUT RAKER!

AT THE BROTHERHOOD STRONGHOLD.
YOU SEE DEAR BOY M. MIND CONTROL STRATEGY IS A MARVELOUS SUCCESS.
MASTER JIGSAW, I ST... THINK WE---
HUSH HUSH, KRE...
...LET ME GET THE REST OF THIS NEWS FROM OUR DARLING LITTLE SPY.
AND ABOARD THE HOOSEGOW...
MASTER JIGSAW, RAKER WAS BADLY INJURED WHEN HE LANDED HERE.
BUT DOC AJAY HAS KEPT THE BRAIN ALIVE!
AND BY TOMORROW HE'LL KNOW EVERYTHING RAKER KNOWS ABOUT YOU!

The Menomonee Falls Gazette

SO RAKER'S BODY IS GONE AP TY. HE WAS SUCH A STRAPPING LAD.
BUT TELL ME ALL ABOUT HIS BRAIN, TAMMANY.
DOC AJAX PLACED T IN A BIOSUPPORT SETUP.
TOMORROW T GOES INTO A VOXBOX... AND RAKER WILL TALK!
YOU MUST DESTROY THAT BRA N' KILL ANYONE WHO TRIES TO STOP YOU.
KILL. SOMEONE... I DON'T.. WANT...
WE CONTROL YOUR MIND DEAR CH LD.
YOU W LL DO EXACTLY AS YOU RE TOLD.
YES MASTER J SSAN ... YES
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HOY DOC. ARE WE MAK NG PROGRESS?
LEAPIN' LUNA! THIS IS MY BEST GADGET YET
ONCE WE HOOK THE BRA N UP TO TH S VOXBOX RAKER LL BE ABLE TO CHATTER AWAY!
HE KNOWS A HECK OF A LOT ABOUT THE BROTHERHOOD
...GOT A HUNCH THEY'D LIKE TO SABOTAGE YOUR LITTLE EXPERIMENT!
FEAR NOT, FELLAS. NOBODY CAN SABOTAGE DOC AJAX!
AND ELSEWHERE IN THE HOOSEGOW .
POWER
© 1978 by NEA Inc

STAR HAWKS
by Ron Goulart & Gil Kane

AT THE BROTHERHOOD STRONGHOLD...
I HEARD A STRANGE METALLIC SOUND, MR. JIGSAW.
THAT'S ME, KRELL... CHUCKLING.
BECAUSE, DEAR BOY, I'M PLEASED AS PUNCH.
RAKER WON'T BE ABLE TO TELL THE STAR HAWKS A BLESSED THING.
SINCE RIGHT AT THIS VERY MOMENT OUR MIND-CONTROLLED AGENT IS AT WORK.
AND IN THE MOOSEGON GENERATOR ROOM...
JUST LIKE I FIGURED..
...ONLY ONE MAN ON THIS SHIFT.
ZIMMM!
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GOOD! MY STUNGUN FIXED HIM FINE.
NOW TO GET TO WORK.
THIS WAY I CAN SILENCE RAKER WITHOUT GOING NEAR THE BRAIN & OSJPPORT SYSTEM.
YEP, HERE'S THE BANK OF TOGGLES I WANT.
I'LL SIMPLY KILL THE POWER TO DOC AJAX' LAB...
...AND IN NO TIME AT ALL RAKER'S BRAIN WILL DIE!
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WITH NO POWER GOING INTO THE BIOSUPPORT SYSTEM...
RAKER'S BRAIN WON'T SURVIVE FOR MORE THAN A MINUTE OR TWO.
HOW'S WORK ON THE VOXBOX COMING ALONG, DOC?
SPLENDIDLY REX!
YOU'LL HAVE YOUR INITIAL CHAT WITH RAKER LATER TODAY.
KANE GALLIS
9-26
SOMETHING MIGHT HAPPEN TO THE BRAIN BEFORE THAT
FEAR NOT! I'VE TAKEN PRE--
© 1978 by NEA Inc.
HOY!

POWER FAILURE! RAKER'S BRAIN'LL DIE.
GALLOPIN GALAXIES! AUX GENERATOR HASN'T KICKED ON!
THESE GADGETS NEED A DELICATE NUDGE SOMETIMES.
WHAP!
THERE WE GO!
JOLLY! YOU'VE SAVED THE DAY, CHAVEZ.
OUR BLOB OF GREY MATTER'S STILL THRIVING!
HOY, REX. THIS WAS NO ACCIDENT, AND THAT MEANS...
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RIGHT! THERE'S A BROTHERHOOD AGENT ON BOARD.
KANE GALLIS
9-2

STAR HAWKS
by Ron Goulart & Gil Kane

I CHECKED WITH THE GENERATOR ROOM...
SUFFERIN' SATELLITES! THERE'S A TURNCOAT AMONG US!
...SOMEBODY USED A STUNGUN ON THE GUY N CHARGE OF THIS AREA.
I'M GOING TO HAVE TO LET ALICE K. IN ON THIS.
GIVE MY BEST TO OUR LOVELY CHIEF.
TROUBLE IS... I'M PRETTY SURE WHO MADE THIS TRY.
ALICE K. WE GOT US A HEFTY-SIZE PROBLEM.
I KNOW SOMETHING ABOUT IT ALREADY, REX. I WAS ABOUT TO SEND FOR YOU.
KANE GOULART
9-22
© 1978 by NEA

ONE OF OUR OWN PEOPLE TRIED TO SABOTAGE THE LAB ALICE K.
OF COURSE. THE BROTHERHOOD DID A MIND-CONTROL JOB...
IT HAS TO BE ONE OF THE AGENTS WHO WAS HELD AT THE STRONGHOLD.
...WHICH EXPLAINS WHY THEY ALL ESCAPED WITH SUCH EASE.
KANE GOULART
9-23
EXACTLY. THE BROTHERHOOD WANTED TO PLANT A SPY ON THE HOOSEGOW.
IT COULD BE ANY ONE OF THEM, REX.
EVEN CHAVEZ.
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NOPE, IT'S NOT CHAVEZ. HE SAVED THE BRAIN.
WELL, MAYBE THAT CROSSES ONE SUSPECT OFF OUR LIST, BUT WE---
YEAH I KNOW. WE HAVE TO RUN A PSYCHSCAN ON EM ALL.
BUT I'VE GOT A QUICKER WAY TO CATCH THE SPY.

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IT'S CERTAIN THE BROTHERHOOD PLANTED A SPY, CHAVEZ...
SURE, BUT HOW DO WE CATCH THE GUY?
N A TRAP, OBVIOUSLY.
ALL THIS INTERGALACTIC INTRIGUE PLAYS HOB WITH MY LOVE LIFE.
I'M GOING TO SEEK OUT TAMMANY.
AH, THERE'S THE OBJECT OF MY AFFECTION.
COULDN'T F ND YOU ANYWHERE... WHAT HAPPENED?
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HOY! SOMEBODY TRIED TO SABOTAGE DOC AJAX'S LAB!
BUT HE D DN'T SUCCEED, TAMMANY
KANE GILLIS
7-24
ZAM! THAT'S A SPOOKY FEELING...
...KNOWING ONE OF US STAR HAWKS IS A BROTHERHOOD SPY!
I DON'T THINK IT'S VOLUNTARY, CHAVEZ.
MEANING?
KANE GILLIS
9-25
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THEY TRIED A LITTLE MIND-CONTROL...
...WHILE YOUR BUNCH WAS HELD AT THE STRONGHOLD.
SO EVERY AGENT WHO WAS A PRISONER...
..WILL HAVE TO REPORT TO THE PSYCH WING TOMORROW.

STAR HAWKS
by Ron Goulart & Gil Kane

YOU'LL HAVE TO REPORT FOR A BRAINSCAN TOMORROW.
WHY? DON'T YOU TRUST EVEN US?
EASY NOW, TAM. IT MAKES SENSE...
...WE HAVE TO KNOW WHO THE BROTHERHOOD GOT TO.
KANE GILMAT
9-26
THEY DO HAVE SOMEONE PLANTED WITH US AND...
YOU THINK I'M ONE WHO SOLD OUT?
NOT A QUESTION OF SELLING OUT. MIND-CONTROL MEANS THEY...
JUST LEAVE ME ALONE!
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AMGCRAY, YOU TIN-PLATED NURFS!
G'WAN, BEAT IT! WE GOT IMPORTANT BUSINESS COMING UP!
KANE GILMAT
9-27
LAB'S CLEARED FOR ACTION!
ANYTHING ELSE I CAN DO FOR THE GUY WHO INVENTED ME?
DON'T KEEP SAYING THAT OUT LOUD, SNIFFER.
EVENING, DOC AJAX.
THE GUARDS ARE ON THEIR WAY, REX.
GOOD. THEN OUR TRAP IS JUST ABOUT READY.
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NITESHIFT 1. IN DOC AJAX' LAB ..
AND ELSEWHERE IN THE HOOSEGOW..
I DON'T WANT TO DO THIS DON'T WANT TO HURT ANYONE...
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BUT AFTER WHAT THEY DID TO ME .
I CAN'T QUIT.
VENT
I MUST SERVE THE BROTHERHOOD!
KANE GALLANT
9-28

THIS STUFF WILL DRIFT RIGHT INTO DOC'S LAB...
KANE GALLANT
9-29
IT SHOULD TAKE CARE OF ALL THE GUARDS IN UNDER 60 SECONDS.
THEN I'LL CLEAR AND I CAN GO IN AND DESTROY RAKER'S BRAIN!"
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STAR HAWKS
by Ron Goulart & Gil Kane

THE SLEEP-GAS SWIRLS OUT OF THE AIR C RC SYSTEM...
KANE GOULART
9-30
THERE! THIS STUNGUN TAKES CARE OF THE ONLY OTHER GUARD!
NOW I CAN SLIP INTO THE LAB...
...AND CARRY OUT THE BROTHERHOOD'S ORDERS
EVEN THOUGH I DON'T REALLY [redacted] TO.
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AT LEAST THEY'RE NOT DEAD...
.. MAYBE I'LL ONLY HAVE TO KILL THE BRAIN.
MY OWN THOUGHTS KEEP GETTING CRUSHED...
.. BY WHAT THEY PLANTED IN MY MIND.
I DON'T WANT TO USE THIS KILGUN...
© 1978 by NEA Inc
BUT I MUST!
ZZZAK!
KANE GOULART
10-1

The Menomonee Falls Gazette

TAMMANY MIND-CONTROLLED BY THE BROTHER-HOOD HAS WALKED INTO A TRAP..
ZANG! IT WAS TAMMANY WHO TOOK THE BAT!
THE LIGHT OF MY LIFE AND.. AND...
SHE'S A SPY!
KANE KOMIX
10-3
OKAY, TAMMANY.
THE GAME IS OVER!
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STAR HAWKS
by Ron Goulart & Gil Kane

YOU'RE TOO LATE, CHAVEZ! I'VE DONE WHAT THE BROTHERHOOD WANTED!
WHAT IN BLAZES IS WRONG WITH YOU, TAMMANY?
I DON'T KNOW WHY YOU'RE WORKING FOR THEM...
..BUT IT'S GONNA STOP RIGHT HERE!
KANE GOULART
10-4
NOW HAND OVER THAT KILGUN!
NO! I'M GOING TO USE IT!

I SERVE THE BROTHERHOOD NOW CHAVEZ!
AND I'LL HAVE TO KILL YOU!
KANE GOULART
10-6
© 1978 by NEA Inc
HOY! I DON'T CARE WHAT THEY DID TO YOU, TAMMANY..
.. I DON'T THINK YOU CAN KILL ME.
THAT'S BECAUSE, WELL
WE LOVE EACH OTHER REMEMBER?
YES. I REMEMBER.

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CHAVEZ, THEY DID AWFUL THINGS TO ME...
...AND THEY TOOK OVER MY MIND.
IT'S OKAY NOW, TAM...
THE BAD TIMES ARE FINISHED.
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WELL, OUR TRAP WORKED ABOUT AS I SUSPECTED.
MAYBE YOU SHOULD HAVE WARNED CHAVEZ.
JUST AS WELL YOU DIDN'T TELL ME, REX...
...I DON'T THINK I WOULD HAVE BELIEVED YOU.

SO...TAMMANY WAS THE BROTHERHOOD SPY.
YEAH, THEY TOOK OVER HER MIND...
...BUT DON'T FRET, FOLKS...MY PSYCH WING WILL PATCH HER UP FINE!
AND SHE ONLY DESTROYED A DECOY BRAIN?
SURE, DOC'S GOT RAKER'S REAL BRAIN SAFELY HIDDEN.
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WHEN CAN WE QUESTION RAKER?
GALLOPIN' GALAXIES! MY VOXBOX IS ALMOST READY.
I'LL HAVE HIM GABBING BY LUNCH TIME!
10-7

TCR Top 100 Comic Books

This mo	Last mo	Title, number Publisher, format, special features, price if not 40¢	No. sold
1	--	MAN-THING No. 1 Marvel	
2	2	THE MICRONAUTS No. 1 Marvel-Mego	4648
3	3	X-MEN No. 127 Marvel	3459
4	4	THE AVENGERS No. 189 Marvel	3543
5	6	THE AMAZING SPIDER-MAN No. 198 Marvel	3049
6	9	FANTASTIC FOUR No. 212 Marvel	2976
7	-	STAR WARS No. 29 Marvel-20th Century-Fox	264
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FANDOM CONFIDENTIAL

without Jim Engel & Chuck Fiala

this month: guest hosts - Wein & Wolfman

PHOTOGRAPHY BY GEORGE BACKETT

How Do They Do It?

The Etiology of Super-Powers

THE FLYERS

When you consider the aerodynamics of flight, you see what the problems of the comic book flying heroes are.

The first human-powered flight across the English Channel occurred recently. The vehicle, which operated rather like a bicycle, had a wingspan of 95 feet! Can you imagine The Angel with his wings extending from basket-to-basket on a basketball court? (To say the least, the artist would have trouble drawing that.)

Shelly Moldoff drew Hawkman with a very large wingspread. Not 95 feet to be sure, but larger than almost anyone else has drawn.

The key here is "human-powered" flight. Most of the flying comic book characters have something more than "human-power" going for them.

Superman flies using muscle power far greater than human... with some magic (which he disavows) thrown in. (If you don't believe he flies by magic, consider some of his mid-air acrobatics and hovering... it's beyond physics.)

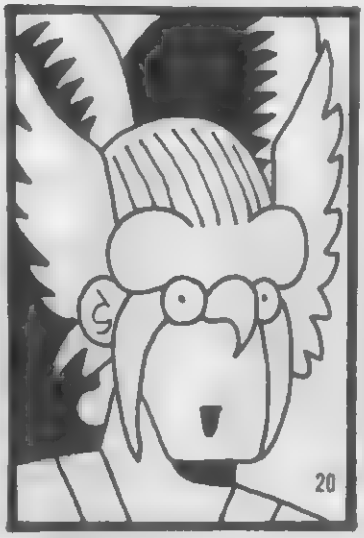
Magic, of course, is a factor in the flight of many characters like Doctor Strange and DC's Captain Marvel. These are discussed later.

Winged flight depends upon a weight-to-wingspread ratio. The largest wingspread I've seen appeared on Air-Man, a 1940 Centaur character. He was an ordinary man... but he was also an ornithologist who learned to fly by studying seabirds. He appears to have flown by human power only. Maybe he learned something the other flying heroes haven't.

Virtually all of the winged characters have some assist. Hawkman, Hawkgirl and The Vulture have anti-gravity devices to reduce their weight. T.H.U.N.D.E.R. Agent Raven, Nighthawk, and The Falcon get thrust from concealed rocket belts, then glide on their "wings" which are really the equivalent of built-in hang gliders.

The Beetle is far and away the champ as far as weight-being-lifted goes. His metal wings are heavy enough to deflect bullets and are far too short to be of much help aerodynamically. His power pack must be quite something, though its nature has not yet been revealed as far as I know. (Red Raven also is metal-winged and probably second to the Beetle in weight-lifted.)

The wingless fliers include The Wizard, who has the best anti-grav equipment, Black Bolt, who uses his electron-control powers (probably to create magnetic flux and thus, anti-grav), and Aiero, the Inhuman "Floating Man." Aiero accomplishes his flight because he is hollow-boned and very light in weight. That makes him spectacular to watch, a good messenger, but lousy in a fight. He's just too lightweight to pack much of a punch.



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Which brings us to The Angel. His wingspread is just not great enough to support a person of normal weight. He MUST be hollow-boned and lightweight. Wrong... he packs an effective punch, and further, if he couldn't possibly have mutant muscles powerful enough to lift his own weight, then he couldn't possibly lift another person along with himself... but he has. So Angel must have a power-assist -- but we know the details of his uniform and he has none. That leaves us with only one alternative as I see it: The Angel is a mental as well as physical mutant. Unconsciously, he must use a telekinetic power operating to ease his weight just as Marvel Girl used to do consciously. (Interesting thought, eh?)

Then we have The Sub-Mariner. Those little wings on his ankles... impossible. No way to explain it, except perhaps, to consider the honey bee: it's wings don't work aerodynamically either.

Finally, let's not forget the Human Torch. He says he flies because flames are lighter than air. Don't believe it, at least not until you see a log take off and fly out of the fireplace.

* * * * *

THE SIZE-CHANGERS

Plastic Man compresses himself to change size. Nothing lost and nothing gained. That makes him our simplest case. Deflate and inflate to change size... that's it for Plas.

As to the others, consider this: there is space between electrons and space between atoms. If you can vary those spaces you can change a being's size. That's the principle... but it has problems.

A 180 pound Hank Pym reduced to ant-size still weighs 180 pounds. (That sounds right, because it was stated that he retained full-strength at tiny size. So how can he ride around on a flying ant?

Conversely, if Clint Barton becomes a twelve-foot tall Goliath does he still weigh 180 pounds? If so, he would be a pushover for a low forceful attack.

A 115 pound Janet Pym becomes The Wasp. Would her tiny wasp wings lift her? Not if she weighs 115 pounds.

So we are dealing with something more than interatomic spaces.

The Atom's dwarf-star-based equipment changes his size and weight. He must be displacing his atoms as he reduces his weight. To where? That's not adequately explained but I suspect it must be to another dimension. That implies a doppelganger exists in the other dimension who gains weight as The Atom loses it. (That sounds like something out of DR. STRANGE... could the doppelganger think if it gained enough brain atoms?)

Back to the Ant-Man, Giant-Man, Goliath and Wasp changes. While The Atom seems to have the equipment necessary to handle the problems, the others don't.

Maybe if we add some other information we have it will be clearer. Hank Pym said that he retained full-strength when tiny-sized. He did not say that he retained full weight. Strength is a function of the breaking point of materials and the required force necessary to do the job. A 1/8" diameter nail, 2" long, is easy to drive without bending... the same diameter nail 2 feet long will practically never drive without bending.

So our initial premise is wrong. Despite the explanation we have been given, the shrinkers are casting out atoms from their substance.

This also explains why there is little or no air disturbance as they shrink. Remember the minor thunderclap we mentioned when Dynamo subtracted atoms from or added atoms to the air? This phenomenon would be greatly reduced as the shrinkers release atoms into the air void which their bodies formerly filled. (Because of the relative density of air and bodies, there ought to be a sound effect associated with a quick size-change. A "woosch," I think.)

Going the other way, Pym reported that he gained strength while growing to twelve or fifteen-foot height, but lost strength from fifteen to fifty feet. This indicates his mechanisms were able to add atoms from the air up to a certain limit but not beyond.

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I think I've got it now. Pym's mechanisms add or subtract atoms from the air to change a being in size. Up to a certain point. Beyond that, the space between atoms is expanded.

Ray (Atom) Palmer's equipment on his hands displace atoms with weight change... probably to another dimension. (By the way, a quick shrink without weight loss by the Atom ought to be accompanied by a minor thunderclap because of the rapid air motion involved.)

Finally, Elasti-Girl of the Doom Patrol and Doll Man do their size changing by mental power. No mechanism or artificial means for them. You figure it, I'm confused.

* * * * *

THE ENERGY MANIPULATORS

Of the categories of super-powers, this title is probably least clear. By "Energy Manipulators" I mean those who change, modify, direct, or create the flow of energy. There are many super-characters who do this... and a strange and wonderful lot they are...

Some are obvious in what they do... the Torch, the Iceman and Equinox modify and direct the flow of heat energy... Black Bolt controls electron flow and, with Banshee, has sonic power... The Ray and Lightray absorb and discharge light energy... Electro absorbs and discharges electrical energy...

Some are not so obvious. The Invisible Girl bends and displaces light waves. How else could she be invisible or make others invisible? Once this is understood, her force field extension of power is obvious.

Storm and Crystal control and distort natural forces. Crystal relates more to the earth; Storm, to the air... but after that qualification, their powers are similar.

Cyclops is another energy manipulator. He absorbs and discharges energy just as Electro does. Unlike Electro, where electricity is absorbed and electricity is discharged, Cyclops absorbs as yet unidentified energies, converts them to pure force, and discharges them through his eyes.

But what about the speedsters? Is The Flash not channeling energy through himself so that he can move faster? If this were not so, can you imagine the amount of food he would have to eat to provide the energy needed to get him through the day? (If this isn't immediately clear, consider how many times its own weight in food a bird must eat in order to sustain its high metabolic rate.)

The Flash does this largely unconsciously. His much mentioned "aura" which prevents him and whatever he's carrying from burning up from air friction, has to be an extraction of energy from the surrounding air molecules to fuel his metabolic furnace. And, controlling molecular vibratory rates, for which Flash is renowned, is but another form of energy control.

The Flash accomplishes this all naturally, but T.H.U.N.D.E.R. Agent Lightning did it artificially. A power pack stimulated his metabolic rate artificially and enabled him to super speed. Without the Flash's access to energy in the air, Lightning was limited to 100 times normal speed -- a real slowpoke by Flash's standards. Moreover, without the Flash's ability to pass energy through, the energies expended had their impact on Lightning's body, and he aged at 100 times the normal rate when using his super-power.

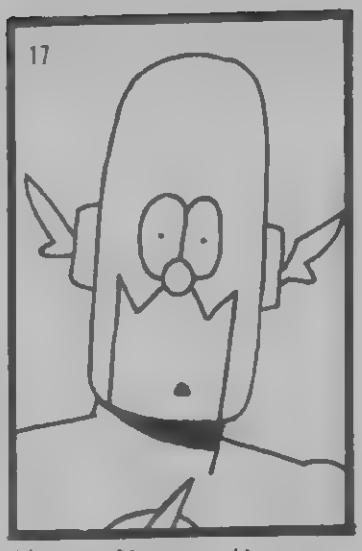
Lightning suffers a reaction to the use of his powers. Those who simply bend existing force lines, like The Invisible Girl, for instance, need not pay for such distortion of force. But those who absorb and redirect, especially in great quantity, must be causing massive energy reactions at the very least.

Consider heat flow. Equinox swings back and forth between projecting heat and projecting cold. He was doing so, involuntarily and self-destructively, to compensate for his own energy distortions.

So where does that leave The Iceman and The Torch?

Start with the Iceman. Are you aware of how much energy is required to freeze something instantaneously? Compared with the Iceman, Cyclops' power is miniscule. If Iceman were generating the energy from within, as we discussed in connection with birds' metabolic rates, he would be eating a prodigious quantity of food... but he's not. Therefore, he must be shifting energy from one place to another. That's just what your refrigerator does.

Heat energy is removed from inside your refrigerator and its contents and dispersed by a coil on the back of the refrigerator into the room air. With one slight addition to the process, that's what Iceman's doing. The addition is an organ within him which stores heat while he's in action.



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Iceman must store the heat he receives from the air, his surroundings, etc., when he's in action or he would defeat himself by melting his own ice. When the action is over Iceman must disperse that heat from his storage organ to his surroundings. Touching him after prolonged action should be like touching a radiator in winter. (Would a storage overload make Iceman so hot that he would kindle fires in his surroundings? Would he inadvertantly become the Torch? If he did, would he break down and consume himself?)

The Torch, of course, must be working in reverse. To shake his hand when he is normal would be to receive the coldest, clammiest handshake you ever got. (No wonder he never makes out well with the girls.) Immediately after action, when his storage organ is depleted (and he must have one just as the Iceman does), he would probably cool an enclosed room better than any air conditioner you ever saw.

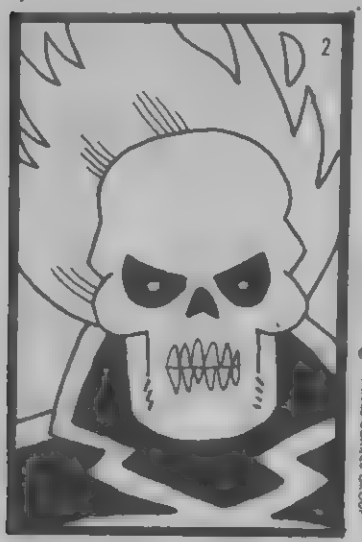
An overload is possible with The Torch just as it would be with The Iceman. In fact, you've seen it happen. The flame dies and Johnny Storm drops like a stone.

Now note that the Iceman's power is much simpler than the Torch's. Heat is NOT flame. Molten Man is the simple opposite of the Iceman. Iceman creates ice from water vapor in the air (he would be handicapped in a desert environment, incidentally), The Torch creates FLAME. That means COMBUSTION.

Combustion is a chemical reaction where oxygen rapidly combines with another chemical. In addition to controlling heat flow, the Torch is controlling this chemical reaction. That's

why the Torch can throw fireballs; a handful of heat energy is too hard to manage, even for a mutant like the Torch (with an extra organ for heat energy storage, I believe he must be a "mutant"). So what we see is a handful of reacting chemicals flying through the air.

One of the chemicals is oxygen. That's easy to come by under normal circumstances. I believe the other chemical to be carbon and/or hydrogen, which The Torch is extracting from his environs... and that's quite a trick! Manipulating hydrogen out of and then back into water vapor implies some sort of electrolytic action... freeing carbon from carbon dioxide and then recombining it is beyond my second-year chemistry knowledge. And I'm sure it's beyond Johnny Storm as well. It must be done quite unconsciously.



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Unconscious control of a great many things furnished by the cosmic accident to the Torch. He actually believes he converts himself to flame and flies because flames are lighter than air. Bull... he flies because he is directly causing and controlling the direction of chemical reactions. In effect, he builds a rocket around his skin and controls the direction of its firing.

And a final note about our two premier energy manipulators, the Torch and the Iceman... could one help the other in case of a heat storage organ problem? Probably not. Each can consciously control only one direction of heat flow. In the case of an emergency, the one in trouble would need the kind of help that the other could not consciously give. An Iceman sick from too much heat stored within him probably could not have it absorbed by the Torch. A depleted Torch probably could not have heat energy passed to him by the Iceman. (I say "probably" because the two are so powerful that they just might be able to bring their presently uncontrolled side under some control.

* * * * *

MAGIC

This seems to be the fallback position in terms of explaining super-powers and how they work. With magic, the natural laws of physics, chemistry and biology (not to mention thermodynamics) can be broken with impunity.

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Billy Batson is given his magic word, "Shazam," and becomes Captain Marvel. Dan Garrett (the second) finds a magic scarab and becomes the Blue Beetle. Tommy Troy is given the magic ring to rub and becomes The Fly... etc.

Some of the heroes get just a bit of magic to explain themselves. Superman's violation of physical laws by flying instead of jumping, Hulk-style; the JSA Hawkman as the reincarnation of an Egyptian prince with some very special knowledge; Captain Mar-Vell's unexplained cosmic awareness source; Uncle Sam's presence incarnate which seems to have no human genesis; etc.

And how can the super-ghosts exist without magic? The Spectre? Mr. Justice? Nemesis? Deadman? The Ghost Patrol? Kid Eternity?

Or how can creatures created from the supernatural exist without magic? Dracula? The Werewolf? The Zombie?

Last, but not least, the legion of magic masters themselves: The Phantom Stranger, The (MLJ) Wizard, Mandrake, Doctor Fate, Ibis, Doctor Strange, Zatara... and more.

The true masters of magic present a very special case: most of them have the power to be whatever they want to be. They could even be super-people physically if they chose to be. Apparently, they usually didn't choose

to be, however. Only MLJ's Wizard seemed to prepare himself for direct physical action. (Doctor Strange seemed to be tending toward it in his super-hero suit phase, but he never went quite that far.)

It leaves us with a question: Why didn't Shazam become Captain Marvel instead of giving the power to Billy? (We know his death was a weak excuse, not a true reason... death seldom bothers the magic-wielder and it never bothered Shazam.) I suppose he just had more interesting things to do...

* * * * *

MENTAL MANIPULATORS

The limits of this group blur out into other groups of super-characters. Superman occasionally uses super-hypnotism. The Torch, as we noted earlier, is using some kind of power to create and control chemical reactions around him... probably a subconsciously operating mental power. And The Angel as we noted could not possibly fly without assistance and thus probably has a subconscious mental telekine-

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sis power helping to lift him. (Now wouldn't it be strange to learn that the power wasn't really his but that of his invalid grandmother who was secretly linked to Warren Worthington III without his knowledge?)

A myriad of minor mental powers exist among comic characters. Spider-Man's danger sense; the mental links to animals possessed by The Falcon and Red Wolf; Aquaman's ability to telepathically command sea animals. Daredevil's radar sense is certainly extra-

mental. And, of course, Ms. Marvel's precognitive seventh sense.

Some really major mental powers exist in the comics. Sue Richard's manipulation of light rays to become invisible is important, but her mental construction of a bomb-proof force field capable of protecting a village is super big-league.

The Vanisher and Nightcrawler are teleports. In these days of gasoline shortages, imagine the importance of that! (Could the Vanisher be Nightcrawler's father? He'd be sleazy enough to sell his kid to a freak show!)

Professor X's powers are purely mental and cross a wide spectrum of mental activities. Mastermind and Princess Projectra create mass illusion. Saturn Girl reads any mind. Dream Girl sees the future. Marvel Girl's telekinesis -- they're all big-leaguers.

But the biggest big-leaguer of them all in my book is Storm. Although the expression of her power makes her an "energy manipulator," the mental power required on her part is awesome. (Should Phoenix go berserk, Storm might be the only one able to control her.)

All of the foregoing characters' mental powers were derived naturally from within. A few comic characters have had mental powers added to them artificially. Most notable among these was T.H.U.N.D.E.R. Agent Methor.

Menthor gained wide spectrum mental power from a cybernetic helmet which magnified his natural mental abilities. He could do it all: mind-reading, telepathy, telekinesis. Eventually, it did him in, and therein lies an interesting lesson about comic characters with mental powers: the inside story on Menthor's death in T.H.U.N.D.E.R. AGENTS is this -- mental powers are too hard to make visually interesting and that's why Menthor was killed off!

* * * * *

HOW DO THEY DO IT?

We've covered the whole field in our discussion of the etiology of super-powers. Looking back over our discussion, we can see the basic power groups:

STRONG MEN
FISH MEN
FLYERS
SIZE-CHANGERS
ENERGY MANIPULATORS
MAGIC
MENTAL MANIPULATORS...

But after all is said and done, explanations never quite totally make the grade in a fantasy-related hobby like ours. In order to be a "Titanic True Believer," a near-religious "Leap of Faith" is still required. The phrase "suspension of disbelief" has been used and it applies well to our case.

Such is the nature of our favorite medium that complete knowledge is practically never allowed us. Even the Spider-Man and Dynamo stories, which are told us in great and explicit detail, have gaps and inconsistencies.

Study Roy Thomas's revelations about The Invaders. It took thity years after the fact to get some of the record straight -- and it's still muddled on some points.

Philip Jose Farmer's work on Tarzan, Doc Savage and The Shadow makes clear to us why it must be ever so:

First, the biographers of the heroes are human; they make mistakes.

Second, the comic book is not history. Its purpose is to entertain. If the real story isn't interesting enough, embroider it to make it more interesting. (If Miracle Man of FANTASTIC FOUR #3 caused problems by having six people go berserk with guns, we would see little of visual interest and less super-challenge... so why not change the truth to make the beserker an animated monster statue?)

Third, stories based upon "real" super-people may be changed in some measure to protect the privacy and effectiveness of the super-being. (Remember when Captain America went public by revealing his secret identity in the old TALES OF SUSPENSE series?)

That's why I can say that I wouldn't be surprised to learn that the entire Peter Parker background for Spider-Man is a fabrication. Quite possibly, Spider-Man is a bearded, wealthy black man named Harold Williams. (Not much young readership identification there, is there?) And that he operates totally with the approval of the police. (Doesn't it seem odd that they never catch him, or at least wound him with a hand gun? They are not so stupid and bumbling that they couldn't isolate him with clues left over from so many adventures. Nor are they so lacking in weapons expertise that they couldn't hit him if they wished to, regardless of how fast he moves.) And I would not be surprised to learn that the secret of his true identity was really widely known. (Even our distorted evidence in the comic books tells us that J. Jonah Jameson could know Spider-Man's identity if it were not for his mental block on the subject. Certainly, Captain George Stacey knew. Joe Robertson knows. And Captain Jeanne De Wolf could know if she cared to...)

So, with these revelations, we pack our bag, fold our tents, and steal away into the night with but one note left behind us: If you don't know what "etiology" means, look it up in a good dictionary.

- Howard Leroy Davis
38 Simpson Avenue
Pitman, NJ 08071

BATMAN No. 320, February. "The Curse Of The Inquisitor" is by Denny O'Neil, Irv Novick and Bob Smith. The story is based on the cover, an illustration that Berni Wrightson did seven years ago. [11/6]

DC COMICS PRESENTS No. 18, February. "The Night It Rained Magic" is

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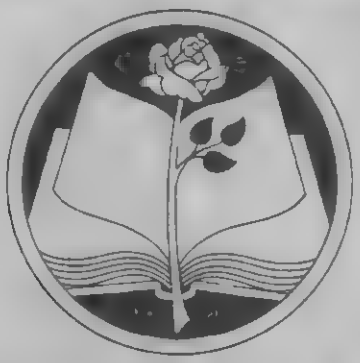

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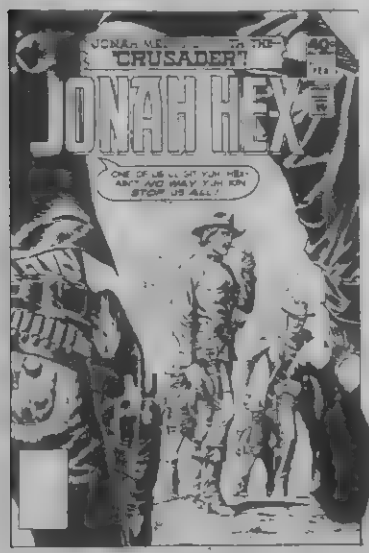
by Gerry Conway, Dick Dillin and Frank Chiaramonte. While Superman and Zatanna are researching and experimenting to discover the source of magic, and how to use it, a doorway into a realm of magic opens and floods the world with mystical power. The cover is by Ross Andru and Dick Giordano. [11/6]

DETECTIVE COMICS No. 488, February-March. "The Spook's Death Sentence For The Batman" is by Cary Burkett, Don Newton and Dan Adkins. "The Great Campus Kidnap" by Jack C. Harris,

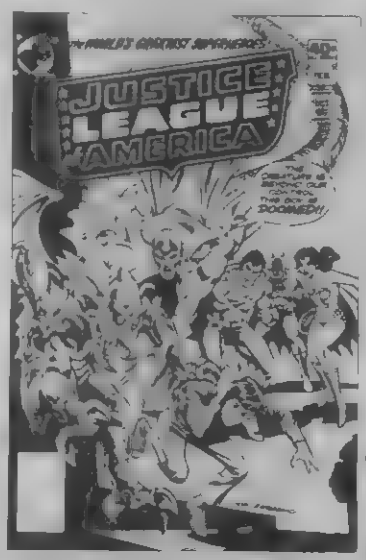
Kurt Schaffenberger and Vince Colletta, stars Robin, and "Minus One Miracle Car" by Mike Barr, Ed Barretto and Joe Giella stars the Elongated Man. "The Leader Of The Dark Lords" by Harris, Jose Delbo and Frank Chiaramonte features Batgirl's double duty battling a gang while running for re-election. Finally, the first "Tales Of Gotham City" by Denny O'Neil and Johnny Craig appears in this issue. The cover is by Dick Giordano. [11/6]



THE FLASH No. 282, February. "Mish-mash" is by Cary Bates, Don Heck and Frank Chiaramonte. Professor Zoom sends Flash through the Earth toward its molten core. And Flash acts awfully strange toward his pal Green Lantern. Ross Andru and Dick Giordano did the cover. [11/6]

GHOSTS No. 85, February. This issue features "All Graveyards Have Spirits" by George Kashdan and Domy Gutierrez; "The Frontline Phantom" by David Allikas and Vic Catan, Jr.; and "The Fiery Phantom of Paracutin" and Carl Wessler and Fred Carrillo. Luis Dominguez did the cover. [11/6]

G.I. COMBAT No. 218, February-March. The Haunted Tank is featured in three stories: "Even The Dead Can Fight," "Last Stands Don't Win Wars" and "Ambush At Devil's Crossing" all by Robert Kanigher and Sam Glanzman. The other stories include "Counterfeit Castaway" by David Allikas and Vic Catan, Jr.; "The Short Happy Life Of Big Howie" by George Kashdan, Steve Bissette and Rick Veitch; and an O.S.S. story, "48 Hours To Die" by Kanigher and E.R. Cruz. Joe Kubert did the cover, [11/6]

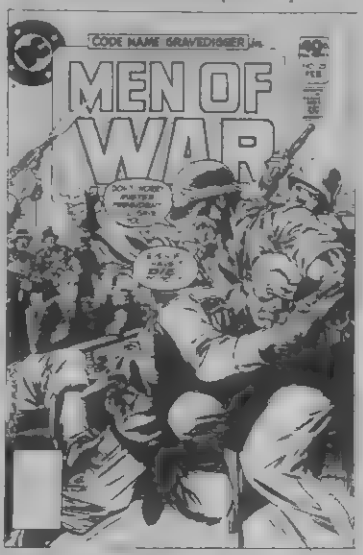


JONAH HEX No. 33, February. "The Crusader" is by Michael Fleisher and E.R. Cruz. Jonah encounters another fanatic. Luis Dominguez did the cover. [11/6]

JUSTICE LEAGUE OF AMERICA No. "But Can An Andoid Dream?" is by Gerry Conway, Dick Dillin and Frank McLaughlin. The Red Tornado, regretting the fact that he cannot experience human emotion and that this fact has caused various calamities in the JLA's past adventures, resigns. Ross Andru and Dick Giordano did the cover. [11/6]

MEN OF WAR No. 25, February. "Save The President" is by Jack C. Harris, Dick Ayers and Romeo Tanghal. If Gravedigger's going to save FDR, he better do it quickly — he's only got one more issue to do it in. Rosa stars in the concluding chapter of "The Ambassador's Son Affair" by Paul Kupperberg and Jerry Grandenetti. Joe Kubert did the cover. [11/6]

SECRETS OF HAUNTED HOUSE No. 21, February. This issue's stories are "The Ghost of the Man Who Never Was" by Carl Wessler and A. Geroche; "The Death's Head Scorpion" by Wess-



ler and Ruben Yandoc; and "Doctors Of The Devil" by Jerry Grandenetti. Luis Dominguez did the cover. [11/6]

SUPERMAN No. 344, February. "The Monsters Among Us" is by Len Wein, Paul Levitz, Curt Swan and Frank Chiaramonte. A psychic manages to bring Dracula and Frankenstein into Superman's dimension and Drac wants a taste of the invulnerable Man of Steel's blood. Jose Garcia Lopez did

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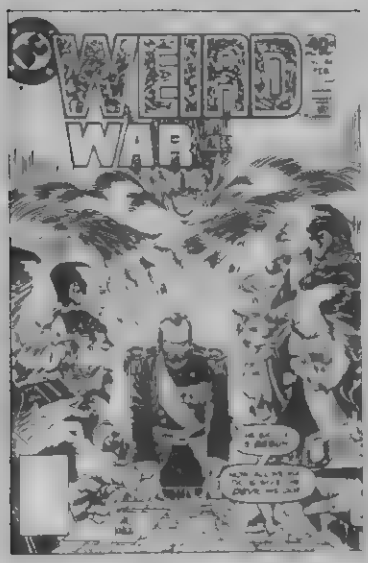

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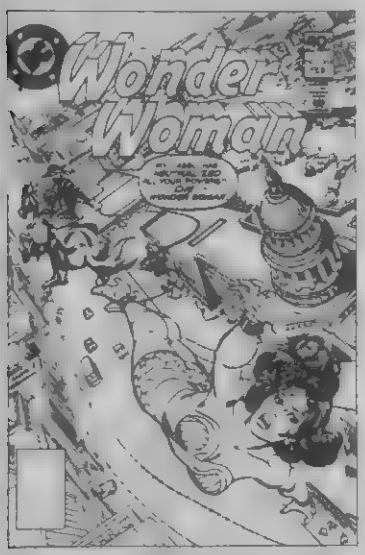
the cover. [11/6]

WEIRD WAR TALES No. 84, February. "The War On The Edge of Reality" is a book-length story by J.M. DeMatteis and Tenny Henson. Deja vu: the War That Time Forgot is revisted by a PT Boat crew that traverses a misty barrier and ends up battling dive-bombing pterodactyls and commando gorillas. Joe Kubert did the cover. [11/6]



WONDER WOMAN No. 264, February. "A Bomb In The Bird Is Worth Two In The Band" is by Gerry Conway, Jose Delbo and Vince Colletta. The Gaucho has got Wonder Woman -- or has he? Ross Andru and Dick Giordano did the cover. [11/6]

ACTION COMICS No. 504, February. "The Power And The Choice" is by Cary Bates, Curt Swan and Frank Chiaramonte. The Mystery Marauder is a man who receives super-powers he doesn't want -- and what he does with them is criminal. Ross Andru and Dick Giordano did the cover. [11/20]

ADVENTURE COMICS No. 468, February. Starman stars in "Uneasy Lies The Crown" by Paul Levitz, Steve Ditko and Rameo Tanghal. Starman must stop the coronation of the Empress or the Empire is lost. Plastic Man, meanwhile, faces The Whirling Dervish in a story by Len Wein, Joe Staton and Bob Smith. Jim Aparo did the cover. [11/20]

THE BRAVE AND THE BOLD No. 159, February. "The Crystal Armageddon" is by Denny O'Neil and Jim Aparo. Batman teams up with a reluctant Ra's Al Ghul to prevent the destruction of

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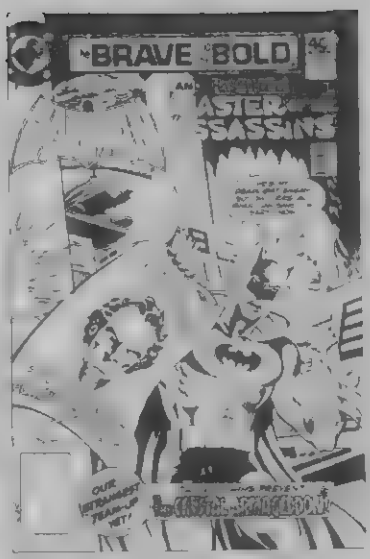
the Earth by a scientist with a chemical that could cause a chain reaction of crystalization -- but can Batman get the scientist's location from Ra's before he dies? Aparo did the cover. [11/20]

GREEN LANTERN No. 125, February. "Deathquest To Qward" by Denny O'Neil, Joe Staton and Dick Giordano. The first part of the "Power War" series: Green Lantern discovers the secret of Sinestro's yellow power ring in the dimension of Qward. Dick Giordano did the cover. [11/20]

HOUSE OF MYSTERY No. 277, February. Stories in this issue are: "Limited Engagement" is by Robert Kanigher, Martin Pasko, Howard Chaykin and Al Milgrom; "Limited Engagement" by Bob Toomey and Mar Amongo; and "Measure of Treachery" by George Kashdan, Nards Cruz and Joe Matuceno. Steve Ditko did the cover. [11/20]

LEGION OF SUPER-HEROES No. 260, February. "Come To The Circus — And Die!" is by Gerry Conway, Joe Staton and John Calnan. A murder is committed while the Legion is perform-



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ing in a space circus. Dick Giordano did the cover. [11/20]

THE NEW ADVENTURES OF SUPERBOY No. 2, February. "The Demon Next Door" is by Cary Bates, Kurt Schaffenberger and David Hunt. Professor Lang is turned into a demon and Superboy is set on fire by an ancient relic. Also, the Diary of Superboy begins with "Day Of The Explosive Element" by Bates, Schaffenberger and Hunt. Schaffen-

berger and Dick Giordano did the cover. [11/20]

SGT. ROCK No. 337, February. "A Bridge Called Charlie" is by Robert Kanigher and Frank Redondo. A Nazi pins the Iron Cross on a member of Easy. Kubert did the cover. [11/20]

SUPER FRIENDS No. 29, February. "The Invisible Defenders of Earth" is by E. Nelson Bridwell, Ramona Fradon and Bob Smith. Wonder Woman allows the Super Friends to become phantoms to save the Earth. Plus, the Wonder Twins solo in "The Scholars From The

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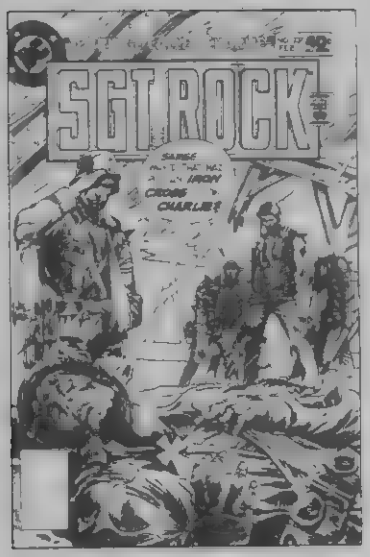

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Stars" by E. Nelson Bridwell, Kurt Schaffenberger and Bob Smith. Fradon and Smith did the cover. [11/22]

TIME WARP No. 3, February-March. This issue features the following: "Time Warp" by Mike W. Barr, Ed Barretto and Dan Adkins; "Special Effects" by Scott Edelman and the Redondo Studio; "Rite of Spring" by Denny O'Neil and Dick Giordano; "In Love's Name" by J.M. DeMatteis and Tom Sutton; "Switch In Time" by David Allikas and Steve Ditko; "The Dimension of Greed" by DeMatteis and Ditko; and "Plague" by George Kashdan, Don Newton and Steve Mitchell. Michael W. Kaluta did the cover. [11/22]

UNKNOWN SOLDIER No. 236, February. "An Honorable Betrayal" is by Bob Haney, Dick Ayers and Gerry Talaoc. The man the Unknown Soldier frees from a prison camp betrays him. Joe Kubert did the cover. [11/22]

WARLORD No. 30, February. "Warpath" is by Mike Grell and Vince

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Colletta. Travis must warn the population of Shamballah of the impending invasion of the Therans to prevent a slaughter of deadly proportions. Grell did the cover. [11/22]

WEIRD WESTERN TALES No. 64, February. "With Friends Like These" is by Gerry Conway, Dick Ayers and Romeo Tanghal. Scalphunter is betrayed -- by Bat Lash. Luis Dominguez did the cover. [11/22]

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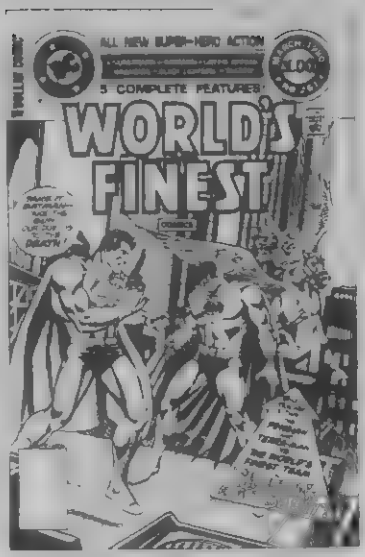
WORLD'S FINEST COMICS No. 261, February-March. Superman and Batman star in "Showdown In Gotham City" by Denny O'Neil, Rich Buckler and Dick Giordano. The Penguin and Terra-Man enlist Butch Cassidy to shoot it out with the super-team. Green Arrow and Black Canary appear in "The Relativity of Auntie Gravity" by Gerry Conway, Alex Saviuk and Frank Chiaramonte. Black Lightning appears in final WFC story (he's switching over to DETECTIVE) by O'Neil, Romeo Tang-



hal and Vince Colletta. He battles a Mafiosa who plans to invade Metropolis by submarine. And Mary Marvel solos in "The Curse of the Runaway Statues" by E. Nelson Bridwell, Don Newton and Dave Hunt. A special dossier on Hawkman is the issue's JLA DATABANK feature by Bob Rozakis, Ed Barretto and Dave Simons. Ross Andru and Dick Giordano did the cover. [11/22]

Marvel Coming

MACHINE MAN No. 13, February. "Xanadu" is by Marv Wolfman and Steve Ditko. The obese genius Kublai Khan wants Aaron Stack for his body. Ditko did the cover. [11/6]

MARVEL TWO-IN-ONE No. 60, February. "Happiness Is A Warm Alien" is by Mark Gruenwald, Ralph Macchio, George Perez and Gene Day. Alicia has her first major sculture showing while a lonely Impossible Man shows

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up to get a lesson in Earth values. Bob Budiansky and Joe Rubinstein did the cover. [11/6]

ROM No. 3, February. "Firefall" is by Bill Mantlo and Sal Buscema. While Rom is clearing out a nest of Dire Wraiths hidden in the West Virginia hills, the Wraith leaders are building his newest and deadliest foe. Frank Miller and Terry Austin did the cover. [11/6]

THE SAVAGE SWORD OF CONAN No. 48, January. "The Treasure Of Tranicos Part II" is by Roy Thomas, John Buscema and Klaus Janson. Conan, the Count and the two pirate chieftains seek out the haunted treasure but must face the Picts and the Black Stranger. [11/6]

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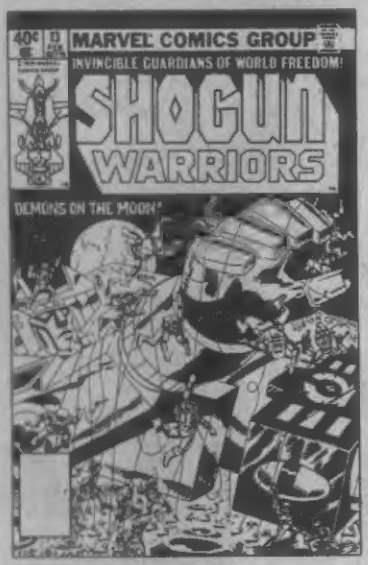
SHOGUN WARRIORS No. 13, February. "The Demonicus Scheme" is by Doug Moench, Herb Trimpe and Mike Esposito. The Shoguns cross paths with an old Godzilla villain. Al Milgrom and Jack Abel did the cover. [11/6]

SPIDER-WOMAN No. 23, February. "Enter The Gamesman" is by Michael Fleisher, Trevor Von Eeden and Mike Esposito. Spider-Woman tracks down a new criminal mastermind -- The Gamesman. Marie Severin and John Tartaglione did the cover. [11/6]

THE AMAZING SPIDER-MAN No. 201, February. This issue is by Marv Wolfman, Keith Pollard and Jim Mooney. Spider-Man has another run-in with The Punisher and ends up teaming up with him. John Romita and Bob McLeod did the cover. [11/13]

BATTLESTAR GALACTICA No. 12, February. "Trap" is by Roger McKenzie, Walt Simonson and Klaus Janson. Commander Adama finally gets out of the Memory Machine only to be hopelessly outnumbered by Cylons who'll probably kill them all anyway. Simonson did the cover. [11/13]

CAPTAIN AMERICA No. 242, February. "Facade" is by Steven Grant, Don Perlin and Joe Sinnott. Cap is pitted against the deadly Manipulator. Al Milgrom and Klaus Janson did the cover. [11/13]



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CRAZY No. 58, February. [11/13]

DOCTOR STRANGE No. 39, February. "The Old, Dark House" is by Chris Claremont, Gene Colan and Dan Green. Dr. Strange goes to Paris in search of Baron Mordo and enters a deserted mansion where he is haunted by phantasms from his past. Al Milgrom did the cover. [11/13]

FUN AND GAMES MAGAZINE No. 6, February. Games and puzzles by Owen McCarron. McCarron did the cover. [11/13]

GHOST RIDER No. 39, February. "The Freight Train To Oblivion" is by Michael Fleisher and Don Perlin. GR gets amnesia and loses his identity after he is beaten up by Laurel and Hardy. We don't write 'em, we just report 'em. Bob Budiansky and Bob Wiacek did the cover. [11/13]

THE MICRONAUTS No. 14, February. "A Hot Time On The Old World Tonight" is by Bill Mantlo, Howie Chaykin and Al Milgrom. Bug leads his old gang against the Colonial tyrants who have conquered Kalikak, the Insectivoid world. Mike Golden did the cover. [11/13]

THE SAVAGE SHE-HULK No. 1, February. "She-Hulk Lives" is by Stan Lee, John Buscema and Chic Stone. Bruce

Banner's cousin Jennifer Walters, a lawyer, is shot by crooks and needs a blood transfusion, which Bruce supplies, never dreaming that it might cause her to Ferrigno out. Buscema and Joe Sinnott did the cover. [11/13]

STAR WARS ANNUAL No. 1, February. "The Long Hunt" is by Chris Claremont, Mike Vosburg and Steve Leialoha. Luke and Leia get involved with a race of bird-men. [Delayed from September] [11/13]

THOR No. 292, February. "If An Eye Offends Thee..." is by Roy Thomas, Keith Pollard and Chic Stone. Thor confronts Odin in the dimension to which Odin has cast his eye. Pollard and Bob Layton did the cover. [11/13]

THE AVENGERS No. 192, February. "Steel City Nightmare" is by David Michelinie, Arvell Jones and Ricardo Villamonte. Tony Stark and Wonder Man travel to Pittsburgh and battle Inferno at a steel plant. George Perez and Joe Sinnott did the cover. [11/20]

CONAN THE BARBARIAN No. 107, February. "Demon of the Night" is by Roy Thomas, John Buscema and Ernie Chan. Conan battles something equivalent to a big pig to save a woman's life. Why else would he? Buscema and Terry Austin did the cover. [11/20]

FANTASY MASTERPIECES No. 3, February. "The Power And The Prize" by Stan Lee, John Buscema and Joe Sinnott is reprinted from SILVER SURFER #3. Buscema and Sinnott did the cover. [11/20]

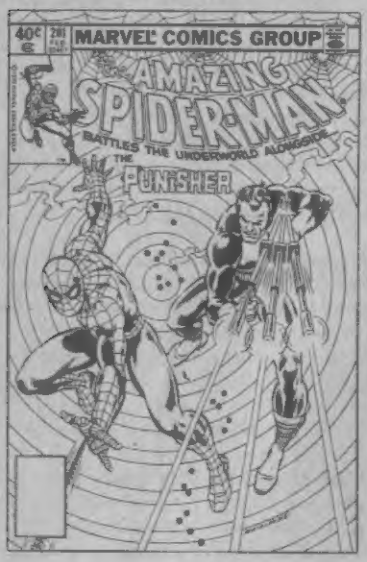
THE INCREDIBLE HULK No. 244, February. "It Lives" is by Roger Stern, Steven Grant and Sal Buscema. Hulk goes to Hollywood where he faces that old ASTONISHING TALES character, It, The Living Colossus. Al Milgrom

did the cover. [11/20]

MARVEL'S GREATEST COMICS No. 85, February. "Our World -- Enslaved" is by Stan Lee, John Romita and John Verpoorten, and is reprinted from FANTASTIC FOUR #104. Romita and Verpoorten did the cover. [11/20]

MARVEL TALES No. 112, February. Reprinted from AMAZING SPIDER-MAN No. 135 is "Shoot-Out In Central Park" by Gerry Conway, Ross Andru and Frank Giacoia. John Romita did the original cover. [11/20]

POWER MAN No. 61, February. "Who's Been Sleeping In My Grave?" is by Jo Duffy, Kerry Gammill and



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Bruce Patterson. The Maggia, Caesar Cicero, Thunderbolt and Big Ben Donovan all show up just in time to attend -- the funeral of Luke Cage...? Bob Layton did the cover. [11/20]

TALES TO ASTONISH No. 3, February. "On A Clear Day You Can See... The Leviathon" is by Roy Thomas, John Buscema and Frank Giacoia. Buscema and Giacoia did the cover from the original printing, SUB-MARINER #3. [11/20]

X-MEN No. 130, February. "Dazzler" is by Chris Claremont, John Byrne and Terry Austin. Marvel's tie-in with Casablanca records, Dazzler, makes her debut as the X-Men visit the Hellfire Club. John Romita Jr. and Austin did the cover. [11/20]

X-MEN ANNUAL No. 3, February. "Rogue In The House" is by Chris Claremont, George Perez and Terry Austin. The X-Men battle Arkon. Perez and Austin did the cover. [Delayed from August] [11/20]

AMAZING ADVENTURES No. 3, February. The first half of X-MEN #2 is reprinted: "No One Can Stop The Vanisher" by Stan Lee, Jack Kirby and Paul Reinman. Also, from X-MEN #40, "The First Evil Mutant" by Roy Thomas, Werner Roth and John Verpoorten is reprinted. Kirby and Reinman did the cover. [11/27]

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THE DEFENDERS No. 80, February. "Once A Defender..." is by Ed Hannigan, Herb Trimpe and Dan Green. The Earthbound Defenders have it out with the Mandrill, the mutants, and the women warriors, while on Tunnelworld, Subby, Hulk and Dr. Strange meet the agents of the evil Buzzard King. Rich Buckler and Joe Rubinstein did the cover. [11/27]

FANTASTIC FOUR No. 215, February. "Again, The Bombburst" is by Marv Wolfman, John Byrne and Joe Sinnott. Blaastar returns. Byrne and Sinnott did the cover. [11/27]

IRON MAN No. 131, February. "Hulk Is Where The Heart Is" is David Michelinie, new penciller Jerry Bingham, and Bob Layton. Tony Stark attempts to make a heart implant in Bruce Banner to control his heartbeat and prevent him from turning into the Hulk. Layton did the cover. [11/27]

MARVEL PREMIERE No. 52, February. "Journey Through The Past" is by Ed Hannigan, Jerry Bingham and Gene Day. Another BLACK PANTHER issue features the return of the Soul Strangler, The Claw and Kevin Trueblood. Bob Budiansky and Bob Wiacek did the cover. [11/27]

MARVEL SUPER-ACTION No. 16, February. Reprinted from the second AVENGERS SPECIAL is part one of "... And Time, The Rushing River"

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by Roy Thomas, Dan Heck, Werner Roth and Vince Colletta. [11/27]

MARVEL TEAM-UP No. 90, February. "Death On The Air" is by Steven Grant, Mike Vosburg and Bob McLeod. Spider-Man and the Beast team-up to battle the Modular Man and the Shrike. Al Milgrom and Jack Abel did the cover. [11/27]

MASTER OF KUNG FU No. 85, February. "Warrior of the Golden Dawn, Part 3: The Ram and The Dove" is by Doug Moench, Mike Zeck and Gene Day. Shang-Chi and Black Jack Tarr break into Fu Manchu's temple. Meanwhile, Reston and Liko Wu notice their mutual attraction. Zeck and Day did the cover. [11/27]

SGT. FURY No. 156, February. Reprinted from FURY #60 is "The Court Martial of Dum-Dum Dugan" by Gary Friedrich, Dick Ayers and John Severin. Ayers and Severin did the cover. [11/27]

THE SPECTACULAR SPIDER-MAN No. 39, February. "Scourge of the Schizoid Man" is by Bill Mantlo, John Romita, Jr. and Jim Mooney. A senator's son freaks out psionically and Spider-Man isn't feeling to well himself. [11/27]

STAR WARS No. 32, February. "The Jawa Express" is by Archie Goodwin, Carmine Infantino and Bob Wiacek. Luke, Han and Chewie try to escape Baron Tagge on Luke's home planet of Tattoine. Infantino and Wiacek did the cover. [11/27]

WHAT IF? No. 19, February. "What If Spider-Man Had Caught The Burglar That Killed Uncle Ben?" is by Peter Gillis, Pat Broderick and Mike Esposito. He might never have become a super-hero. Broderick and Joe Rubinstein did the cover. [11/27]

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